

**"Heaven round, earth square": architectural cosmology
in late imperial
China**

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This thesis has been composed by myself and the work is my own.

Bor-Shuenn Chiou

To Yuh-hwey

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In preparation for this thesis, I have received every form of help from individuals and institutes. Hereby I would like to express my most sincere gratitude to all of them.

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Abstract

This text-based study aims to refute the position of *daoqi(*) fentu* which, held by several sinologists, is interpreted by the author as meaning the absence of theory in the art of building in China of mid-imperial and later times. In method, a cosmological schema is first established and its presence shown throughout all architectural writings, identified by the author as standing for different 'ratios' between theory and practice, so as to verify an uninterrupted connection between the two. A prerequisite for the whole research is that *Yangzhai* (human dwellings) writings are recognised as part of the proper documentation for Chinese architectural studies.

The conceptual schema is extracted from a broad survey of Chinese culture within the scope of the Chinese cosmological adage that "*tianyuan difang*" ("heaven round, earth square"). This results in the identification of an inner structure, the interplay of cyclicity and fixity.

The writings for examination are grouped in three categories: the scholarly literature (theory), *Yangzhai* writings (intermediary), and building craftsmen's manuals (practice). All three are examined selectively in order to explore several representative common themes. The conclusion is that the interplay of cyclicity and fixity is fully perceptible in one way or another in all of them. In this way the thesis is supported.

However, this does not mean that the position of *daoqi(*) fentu* is invalidated in all its aspects; rather, the completion of the study provides only a piece of counter-evidence. Also, the dates of the major materials available allow the research only to reflect the situation of late imperial times.

Abbreviations and key to the format of the thesis

(A) Abbreviations

To make the text easier to follow, some abbreviated forms are used, mainly in Chapters 4, 5, & 6.

[a] The Eight Trigrams

This set of abbreviated forms is based on the Posterior–heaven spatial order. For instance, ‘Qian’ in this order is associated with the northwest, so it is replaced with ETnw. To avoid confusion, this arrangement remains unchanged even when the Anterior–heaven order is being discussed.

ETnw	Qian
ETn	Kan
ETne	Gen
ETe	Zhen
ETse	Xun
ETs	Li
ETsw	Kun
ETw	Dui

[b] The Ten Heavenly Stems. [c] The Twelve Earthly Branches

HS1	Jia	EB1	Zi
HS2	Yi	EB2	Chou
HS3	Bing	EB3	Yin
HS4	Ding	EB4	Mao
HS5	Wu	EB5	Chen
HS6	Ji	EB6	Si
HS7	Geng	EB7	Wu
HS8	Xin	EB8	Wei
HS9	Ren	EB9	Shen
HS10	Kui	EB10	You
		EB11	Shu
		EB12	Hai

The two sets also apply to the Sexagenary Sequence. For instance, the first of the Sequence will be HS1EB1 (Jiazi)

[d] The Tanlang stars of the North Dipper.

NDTL	Tanlang (Covetous Wolf)	SQ	<i>shengqi</i> (vital energy)
NDJM	Jumen (Chief Gate)	TY	<i>tianyi</i> (heavenly remedy)
NDLC	Luchun (Rank Preserved)	HH	<i>huohai</i> (calamity & harm)
NDWnQ	Wenqu (Cultural Activities)	LS	<i>liusha</i> (six evil currents)
NDLZ	Lianzhen (Chastity)	WG	<i>wugui</i> (five ghosts)
NDWuQ	Wuqu (Military Activities)	YN	<i>yannian</i> (longevity)
NDPJ	Pojun (Broken Armies)	JM	<i>jueming</i> (finish of life)
NDZF	Zuofu (Left Assistant)		
NDYB	Yubi (Right Assistant)		

(The English translation of the Tanlang stars is taken from Feuchtwang (1974a).)

[e] The Five Elements

Wa	Water	F	Fire	Wo	Wood	M	Metal
E	Earth						

(B) Key to the format of the thesis

(1) The translation of the cited Chinese passages has been made by present author, unless otherwise specified.

(2) The transliteration is based on the Pinyin system. The asterisks * and (*) are used to help distinguish different Chinese characters which are transliterated indentially.

(3) All the Chinese people mentioned are led by their surname.

(4) The sources are simplified. This mainly applies to the footnotes where the English title is represented by its author and date, while the Chinese title is represented by its abbreviated form which is composed of all the first letters of its syllables. Full titles are provided in the Bibliography.

(5) All the transliterated characters in the thesis are supplemented with their original Chinese writing in the Character Index.

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Chapter 1

Introduction

1.1. Introductory note

Several sinologists, both native and foreign, have given a picture of the bifurcation between speculative thought and manual practice in Chinese cultural activities since mid-imperial periods. Building production is considered as belonging to the latter category and as irrelevant to the former. This chapter explicates this picture but questions its validity and regards it as a bias resulting from a conventional approach in native Chinese architectural scholarship, which has been rather obsessed with contemporary fashion and Western views. In arguing against this bias, the chapter also proposes a tentative methodological basis for initiating research, the results of which, contained in the following chapters, form the main body of the thesis.

1.2. The problem of *dao qi(*) fentu*

In China, architectural scholarship for its own sake did not arise until the early twentieth century¹. Even the Chinese equivalent of the word architecture, *Jianzhu*, was first used by the Japanese and then imported into China around that time². More often than not, the pioneer native Chinese architectural historians³ were inspired by Euroamerican architectural scholarship in dealing with their own architectural legacy. This is clearly shown in their writings.

Yao Jiazao's *ZGJZS* (1933), one of the earliest architectural histories written by a native Chinese, is a good example. Although his interest in architecture began in his childhood, Yao did not think that the study of architecture could

¹This is held by Yao Jiazao in his introduction to his *ZGJZS* (1933), folio 1, and I do not think this assertion improper.

²Yao Jiazao, *ibid.*, Bk.3, folio 11.

³By the pioneer native Chinese architectural historians, one might refer to the group in the *Zhongguo Yingzao Xueshe*, about which we shall see later in this chapter.

be a specific field of scholarship until he had had the opportunity to read works by Euroamerican architectural historians⁴. Although those works occasionally mentioned Chinese architecture, to Yao they had never given any proper account of it, presumably as a result of cultural barriers. So, Yao decided to initiate Chinese architectural scholarship by sorting out the notes concerning buildings which he had accumulated since his youth and having them printed, as an attempt to give a proper description of the Chinese architectural legacy.

Yao's effort indeed marks the beginning of native Chinese architectural scholarship. Before Yao, throughout the whole of Chinese history, the accounts of buildings were by no means devoted to architectural scholarship for its own sake. In his work, Yao tried to explain this situation by the following assumption which has been echoed by current Chinese architectural historians, such as Ho Chengtzu⁵. Yao thought that the feudalistic governments throughout imperial China conventionally tried to sustain a sort of political virtue by attempting to reduce governmental expenditure, especially that for the pleasures of officials and the royal families, so as to reduce taxes upon the ruled. Prodigal spending on building construction, so called *daxing tumu* (literally, great undertakings in earth and timber), was especially not considered to be proper. Since it was not considered virtuous for any good sovereign to value such building, the literati, both the official and the official-would-be, did not think it proper openly to give their views on the art of building, not to say to write any book about it, lest they should be suspected of flattery to their lord, encourage extravagance, and thus bring the government into disrepute. It is mainly because of this, Yao held, that the Chinese literati had never devoted themselves to such a specific field of scholarship as architecture⁶.

Yao is not alone in saying this. The contemporary historian, Wang Puzi holds the same views as Yao and furthermore tries to justify this situation as the opposition between *dao* and *qi(*)*, so called *dao qi(*) fentu*.

⁴Yao Jiazao, *ibid.*, folio 1.

⁵"ZGCTJZDCCWT" (1986).

⁶ZGJZS (1933), Bk3, folios 1-2. In fact, this sort of political virtue was hardly ever more than a piece of propaganda. Nearly all Chinese emperors were fond of big undertakings of building construction to show their importance.

⁷Wang Puzi (1983), p.49.

Dao is concerned with intellectual speculation proper and the pursuit of it is the 'enterprise' of the literati; *qi*(*) is concerned with hand-making and is the business of craftsmen. To Wang, these two have been separately pursued by different parties since the early imperial period and by mid-imperial times the two had been completely dichotomised. A tiny difference of opinion between Yao and Wang is that to Yao the literati avoided talking about the art of building and whether or not they felt interested in it is not mentioned; but, to Wang, the literati regarded the doings of craftsmen as 'small arts' which they did not think worthy of attention. However, both attributed this absence of architectural scholarship in China to the split between *dao* and *qi*(*). Another difference between the two writers is that Yao never believed that even in primeval China (the Three Dynasties, Qin and Han) *dao* and *qi*(*) were ever one, as Wang does. Yao held to an evolutionary concept of building development and did not assume any archetype of the building as of heavenly origin. Wang does not give any hypothesis concerning the earliest formation of Chinese architecture either; but obviously he regards the split between intellect and craft as a later development. Presumably, Wang's vision derived from the hypothetical passage in the appendix of *Yi Jing* (*YJ*) that all of the *qi*(*) (implements for and of craft, including tools and utensils) were devised by ancient cultural heroes, the so-called sages (men of wisdom and virtue)⁸, and from the fact that the oldest record of craftsmen, the *Kaogong ji* (*KGJ*), was included in the Confucian classic *Zhouli* (The Rites of the Zhou Kingdom) in the Han dynasty. It has been shown that the *KGJ* was an official book of the Qi State of the Warring States period (403–221BC), which kept a clear account of the regulations (more exactly 'specifications' in our sense) of the one hundred categories of craftsmanship⁹. This book emphasises that "the doings of the hundred categories of craftsmanship are devised by the sages¹⁰." This seems to accord with the hypothetical passage in the *YJ*, mentioned above, and stresses that in ancient times the doers and the thinkers were closely linked; or if not, that the two were one.

An exploration in Chinese art history by M. Sullivan seems to be applicable

⁸We shall see more of this in 2.6.1.

⁹*ZGGDJZJSS* (1985), p.525.

¹⁰*Ibid.*

to our discussion here. This has it that, "In the early centuries of the development of Chinese art, it was not altogether unusual for a scholar to be a craftsman.... Up to the Tang (618–907AD), there had been nothing improper in an educated man working with his hands, although it was not usual¹¹." Sullivan gave his tentative explanation of this as that "Until the Song (960–1279AD) the 'investigation of things' meant in part at least the investigation of the material world, while after the Song it laid far greater emphasis upon moral and philosophical introspection and upon a wholistic view of the world rather than the quasi-scientific attitude that was displayed by the alchemists, and reached its culmination in the work (1091AD) of Shen Gua in the Northern Song¹²." Sullivan's view implies that before the separation of *dao* and *qi*(*) the two used to be one. However, he attributes their separation to the fact that the scholar ceased to work with his hands and to the change in his approach to speculation. This is a quite different view from those of Yao and Wang, though the change in the relation between *dao* and *qi*(*) and the time of change are similar.

The separation of theoretical from practical knowledge in the ancient world was also held by Gordon Childe, which he attributed to class division. Consequently, the new learning of the upper classes was "all too often fettered by subservience to superstition and divorced from the applied sciences that produced results¹³." He also wrote, "Clerks wielding pens would not be interested in saws or sickles¹⁴." *Shi*(*), *nong*, *gong*, and *shang* (civil service, farming, workmanship and commerce, so-called the *simin*) used to be the hierarchical divisions of class in feudalistic China¹⁵. Childe's arguments seem to fit the Chinese case, and, together with Yao, Wang and Sullivan's arguments, the separation of *dao* and *qi*(*) is analogous to the separation of the theoretical from the practical.

We might therefore say that there exists a general picture that architecture

¹¹ Michel Sullivan (1980), p.159.

¹² Ibid., p.160.

¹³ V. Gordon Childe, *Man Makes Himself*, C.A. Watts & Co. Limited (London 1936), p.262.

¹⁴ V. Gordon Childe, *The Prehistory of European Society*, Harmondsworth (1958), p.95.

¹⁵ For a discussion of the four classes, see Joseph Needham (1979), p.45ff

as a form of scholarship for its own sake had never been studied by Chinese literati whose efforts were more often than not politically and morally oriented. Architecture, or more exactly *tumu* (earth and timber) in conventional Chinese terms, was only concerned with the manual skills of craftsmen, no theory being involved. A Chinese phrase for this given by Wang, *dao qi(*) fentu* (that is, the split between *dao* and *qi(*)*), implies both class division (or labour division) and the separation of the metaphysical from the physical, or of theory from practice, or thinking from doing.

1.3. Discussion

The picture of *dao qi(*) fentu*, as conceived by the above historians, is too general to be satisfying. Some further inquiries are needed.

First, the definitions of *dao* and *qi(*)* have never been consistent among Chinese scholars¹⁶. Thus the meaning of *dao qi(*) fentu* remains ambiguous and controversial.

Secondly, since there is no Chinese equivalent of the modern word, architecture, so the field we are concerned with requires clarification. 'Building construction' seems to be the nearest meaning of *tumu* (earth and timber). Since there was no specific field of scholarship as architecture before the present century in China, we cannot equate *tumu* with architecture in our sense. In other words, it cannot be justified that everything written about building construction is exactly about architecture, although many architectural historians seem to think it is. Joseph Needham, who includes the Chinese arts of building under civil engineering in Volume 4 Part 3 Section 28 of his *Science and Civilisation in China*, is an example.

With the example of Yao Jiazao in mind, we have the idea of the rise of native scholarship of Chinese architecture as being inspired by Western equivalents. More concretely, native Chinese architectural studies were mainly promoted by the group in the Zhongguo Yingzao Xueshe (The Society for Research in Chinese Architecture, 1929–1938?), a leading member of which was

¹⁶For this, see 2.6.1.

Liang Sicheng (1901–1972) who is often admired as the father of native Chinese architectural studies. Liang got his Master's degree from Pennsylvania University in the USA, with a major in architecture. In early 20th-century China, anyone who came back (with or without a degree) from European or American universities, being very rare, was warmly received and thus became very influential. Liang was no exception. Liang's interest in Chinese architectural studies may be presumed to have been stimulated by a copy of the eleventh-century Chinese official building standard, the *YZFS* (AD 1097), a gift from his father to encourage him not to disregard the architectural legacy of his own country while accepting his architectural training in the West. Liang felt the frustration that follows excitement at the receipt of this gift when he found that the book was totally unintelligible¹⁷. Also, during his study abroad, he saw many Chinese artifacts in the collections of local museums, which he thought required careful study and proper understanding. So, he chose the study of Chinese architecture as his life-time devotion¹⁸. He entered Harvard to work on the Chinese palaces for his PhD, but soon left as he found that textual study without physical survey, which was yet to be done, would not be satisfying¹⁹. It might be because of this that the orientation of the *Zhongguo Yingzao Xueshe* concentrated on surveys of historic buildings, relics and extant building literature rather than on theoretical exploration. As a pioneer task, this orientation might well be justified, since no theoretical exploration could be possible without a good grasp of surveyed materials. Unfortunately, the Society was short-lived because of the Japanese invasion. No one can tell what it would have done next. Native Chinese architectural scholarship after World War II continues the direction this pre-war Society had established and takes survey work and empirical history writing as its endeavour.

In Taiwan native Chinese architectural scholarship has never gained any significant attention until at least the last two decades.

What was done by native Chinese architectural historians, from Yao or Liang onwards, gives, then, a general impression that it has stayed at the stage

¹⁷ *YZFSZS* (1984), p.8.

¹⁸ *"LSCWJX"* (1984), p.3.

¹⁹ Lin Zhu (1989), February, pp.36–45 and March, pp.44–49.

of survey and descriptive reporting. Occasionally some analysis has been made, in which, however, we hardly see anything more than a superficial analogy with Western architectural or aesthetic principles. We often read that patterns of the plinth, the bracketing system, etc., are analogous to everything in the Five Orders of the Western classical architecture -- an idea that has attracted enthusiastic study²⁰. The modular systems applied to Chinese buildings were explored intensively so as to demonstrate the scientificity of Chinese traditional building technique²¹. The geometric proportions of Western systems were used to demonstrate the 'beauty' or 'harmony' of Chinese traditional buildings²². However, whether the beauty of proportion in Chinese traditional architecture accords with Western aesthetic is one thing, the *raison d'être* of the appearance of Chinese traditional buildings is quite another. Indeed, we should never feel satisfied by superimposing an alien aesthetic on a native art. Instead, we should try to explore the true Chinese traditional thought which must have dominated the physical formation of Chinese buildings. I shall return to this later, as it forms the core of my research. Another impression is that, although the survey of architectural literature was given importance from Liang's group onward, *Yangzhai* writings²³ have never been regarded as worth exploring. Chinese scholars might be too clerkly-minded or too Confucian-minded to do this, to use Feuchtwang's terms²⁴. Or, it might be

²⁰The Chinese bracketing system was often regarded as the equivalent of the Western Five Orders in classical architecture. Although, in a timber structure, it is not necessary to develop such a complicated structural composition as the Chinese bracketing system, this composition is nevertheless not so symbolic and monumental as the Five Orders. Besides, the Chinese bracketing system is linked with the main timber structure of a Chinese building as a whole and should not be isolated as an independent composition. So, I regard this sort of analogous study as being of Western origin and a bit of a nonsense. We see such analogies everywhere in Liang's group and its followers, such as in Liu Zhiping's *ZGJZLXJJG* and in Liu Dunzhen's edition, *ZGGDJZS*. Besides, Liang's wife, Lin Huiyin, takes the three Western classical essentials of architecture of Vitruvian origin (durability, convenience and beauty) for granted and tries to show that Chinese traditional architecture happily accords with them. See her introduction (1934) to the *QSYZZL* (pp.6-9) which is Liang's abstracted edition of the *GBGCZF* (1734).

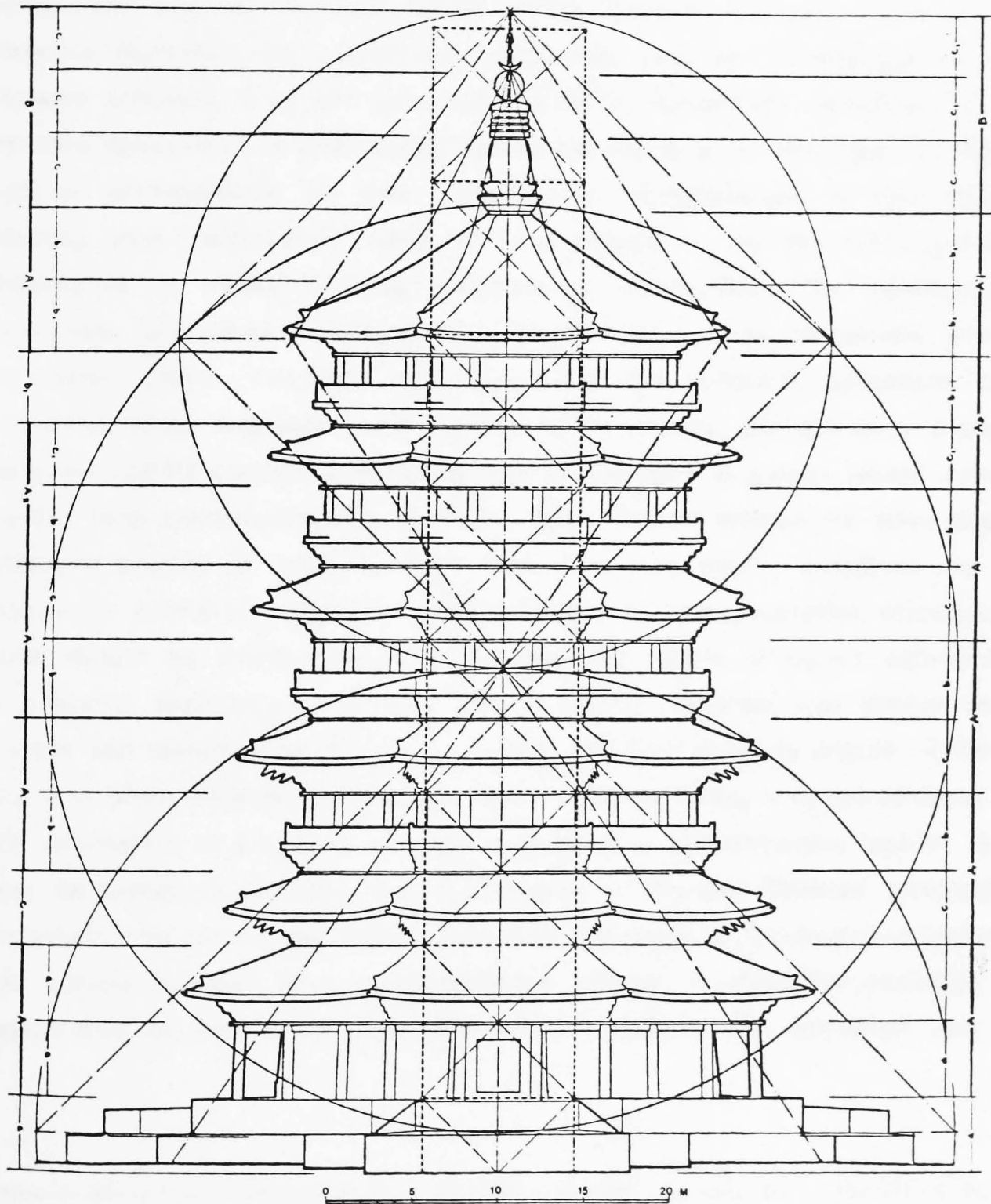
²¹There is no lack of Chinese researchers who try to calculate the moment and the distribution of forces of the Chinese bracketing system to show its safety and scientificity. See "*DGDYYSWGGDJZJSDZYGX*" (1982), pp.60-87. From my point of view, the bracketing system is more formalistic than structural. So it is pointless to examine the scientificity of this system which is not an economic structural composition.

²²In a diagram in Chen Mingda's *YXMT* (1980), p.38, circles, squares and diagonal lines are applied to the demonstration of the unity and harmony the shape of this pagoda bears. (Fig. 1.3.1.)

²³*Yangzhai* means dwelling for the living, its doctrines form part of *fengshui* (Chinese geomancy).

²⁴S.D.R. Feuchtwang (1974a), p.5.

Fig. 1.3.1. An analysis of the form of Yingxian Muta by Chen Mingda, showing unity and harmony in shape. This is obsessed with Western geometric systems and aesthetics. (YXMT(1980))



argued, an empirical approach was naturally insulated from these speculative and apparently irrational writings. A third reason might be due to the ethos of Liang's days when most Chinese intelligentsia, in order to help their motherland survive the overwhelming technical superiority of the West, were inclined to abandon her cultural legacy, especially the part that they did not think suitable to the modern world²⁵. Instead, they exalted Western civilisation wholeheartedly and tried to import it fully to rescue China, hoping that 'Mr. Democracy' and 'Mr. Science' would enable China to vie with world powers. *Yangzhai* doctrines, not scientifically verifiable, were left disregarded by most Chinese scholars. It is not until very recently, presumably influenced by the Western application of phenomenology to the realm of architecture, the rise of cultural anthropology, or most recently by vernacularism in post-modern thinking, that *Yangzhai* (or *fengshui* as a whole) for the first time gains its importance in native Chinese architectural scholarship. The contemporary Taiwanese architectural scholar Han Baode even holds tentatively that in traditional China *Yangzhai* men were the true Chinese architects while craftsmen were engineers and decorators²⁶. Certainly, the scholarly study of *fengshui* and its consideration along with architecture is a quite recent event in Taiwan (and presumably also in China), even though Westerners were making scholarly studies of *fengshui* more than a century ago²⁷. Whatever the true reason for a lack of interest in *Yangzhai* doctrines, the orientation since Liang's time should be mentioned again because the whole of native architectural scholarship, especially as to what field it should comprise, was almost wholly framed and identified by his group. In fact, any field of study should be flexible and it is often enriched by the inspiration of other fields. It is unavoidable that the orientation in any field of study is subject to contemporary fashion. So, it may be unfair to disclaim the contribution of pioneer Chinese architectural historians. We should say, rather, that their definition of Chinese architecture is too narrow to give it a comprehensive picture. If *Yangzhai* doctrines are legitimated as part of Chinese architectural learning, the so-called *dao qi*(*)

²⁵This tendency has in fact existed since the days of the last two emperors of the Qing dynasty.

²⁶Han Baode (or Han Pao-teh) (1983), p.124. Han should be counted as one of the native Chinese who first promoted the importance of *fengshui* in Chinese architectural studies in the Taiwanese academic circle.

²⁷Such as in the works of J.J.M. De Groot (1892-1910), Vol.III, Ch.12. pp.935-1056.

fentu has to be reconsidered because *fengshui* writings were by the literati, among whom there was no lack of prominent scholars. Thus, the validity of the assumption that no theory is involved in Chinese architectural production must be suspect.

Furthermore, if *dao qi*(*) *fentu* marks the situation of class division in ancient China, it should imply that there was hardly any overlap of interest or understanding between building craftsmen and clerks. If this is the case, it is worth asking how the built environment, which must be provided by building craftsmen, came to be accepted by the clerks without any disapproval. In answer, we have very good reasons to presume that, although for political reasons the clerks did not seem to have kept any record of their architectural thought, the communication between classes has never been interrupted. Moreover, this communication would have to be based on some sort of mutual understanding, conscious or unconscious, so that what the building craftsmen did always made sense to clerks. In fact, the following factual explorations support this assumption strongly, at least in so far as it reflects the situation in late imperial periods.

(a) Although there seems to be a distinction of class between craftsmen and clerks, this distinction is not exclusive. We should find great difficulty in defining clerks or craftsmen except by their basic disciplines and vocations. But we have no lack of craftsmen who were well educated. Ji Cheng (1582–?), a painter and a gardener, wrote his book, *YY* (1634), elegantly in the form of *fu*(*) (a special Chinese form of rhapsodic poem) which is unlikely to have been composed by any illiterate or semi-literate or even an ill-educated literate.

(b) Inversely, we have no lack of literati who showed their interest in the art of building, even though we do not count those who wrote on *Yangzhai*. The authors of those popular *belle-lettres* (or sketches), such as the *FSLJ* (of the Qing dynasty), the *YZHFL-GDYZZL* (1797), etc., are examples of this. Their interests are self-motivated. The official building specifications compiled under royal decrees, such as the *GBGCZF* (1734) should also be counted, though the authors followed orders to write rather than chose to write for themselves.

(c) We have no lack of materials to suggest a good picture of the interaction between classes in building practice. The literati might be clients or be intermediaries between clients and building craftsmen. A compromise among these parties results in the final outcome of the physical building or

built environment. Normally, the client gives a general idea of the size and disposition of the physical environment to be built, the intermediary develops this idea to a better-organised scheme, and the building craftsman works out and builds the final edifice²⁸. (*Yangzhai* men often played the role of intermediary.)

(d) Craftsmen by no means just worked with their hands. Building practice involved a very significant and specific set of rituals²⁹. This implies that building craftsmen had some speculative (or metaphysical) knowledge of what they were doing. Oral transmission was their conventional way of instruction; so very few written records of this material are left to us. It is fortunate, however, that there is such an extant craftsmen's manual as the *LBJ* to give us the exact clues needed to grasp a picture of the speculative knowledge of craftsmen, though, according to this book, this knowledge was dogmatic, and not subject to individual free thought and questioning³⁰. The *LBJ* is a miscellaneous collection of recommendations about aspects of building, mostly ritualistic, which, as we shall see in Chapter 6, are commonly found in several other categories of written works, such as in the encyclopaedic manuals (e.g. almanacs or the *XJXZJYXJZBZJXZRYTS* (1684)), in *Yangzhai* writings, (e.g. the *YZSS* (1590)), or most notably in the *QDXJBFS* (1737) which was meant to examine the validity of all those dogmatic recommendations and to interpret them rationally. This implies that the recommendations in the *LBJ* were conventional and known to all Chinese people and followed by them, thus supporting the view that there was such a mutual understanding among all classes of the traditional Chinese.

1.4. A problem-solving methodological concept

So far I have explained the general picture of the situation given under the name of *dao qi(*) fentu* and continued with discussions of points raised which

²⁸See, for example, the 16th Round (or Chapter) of the famous novel, the *HLM*, also, "*JZ-HZFSZDZW*" (1929), pp.2-9; or, K. Ruitenbeek (1989), pp.60-102 and the part of annotated translation; and K. Ruitenbeek (1986), pp.1-23. (See *HLM* (1988), pp.240-241.)

²⁹"*JZ-HAFSZZDZW*" (1929); K. Ruitenbeek, *ibid.*

³⁰*Ibid.*

are far-reaching while reflecting the complexity of the position and questioning the validity of *dao qi(*) fentu*. To work on the problem of *dao qi(*) fentu* more concretely and more compactly, it would be preferable to narrow down the scale. The former two sections may then serve as a sort of backdrop for a more detailed piece of work and justify its necessity. I shall now propose such a possible piece of research.

I am much inclined to argue against the position of *dao qi(*) fentu*, though for the time being I must let the question remain open. I presume that there must have been some sort of common awareness among all classes, and there seems to have been a conceptual schema in the Chinese mentality which dominated both the way of contemplation and the ways of action and craft. Provided one can identify this conceptual schema from a study of the Chinese cultural legacy and use it to interpret to a satisfactory extent the thought of the literati about the environment (which I shall identify as the theoretical part of Chinese architectural cosmology in Chapter 3) and the building activities of the craftsmen, one can then provide a very strong contradiction of the *dao qi(*) fentu*. This research evidently cannot solve the problem in all aspects; still, if successful, it will provide a firm piece of evidence.

The problem is, how to identify this conceptual schema. Stephen C. Pepper once stated that,

A man desiring to understand the world looks about for a clue to its comprehension. He pitches upon some area of common-sense fact and tries if he cannot understand other areas in terms of this one. The original area becomes then his analogy or root metaphor. He describes as best he can the characteristics of this area, or if you will, discriminates its structure. A list of its structural characteristics becomes his basic concepts of explanation and description. We call them a set of categories. In terms of these categories he proceeds to study all other areas of fact whether uncriticised or previously criticised. He undertakes to interpret all facts in terms of these categories³¹.

This passage is applicable to what I have in mind as a way of proceeding with the research. Given the intricate composition of the universe, man always thinks about conceiving or discovering some order in it. The procedure for this might be like what Feuchtwang tentatively describes, namely that "first there is

³¹ S.C. Pepper (1942), pp.91-92.

observation of the dependence on natural forces. Then there is observation of the regularities of natural forces....Then ways of measuring the regularities are evolved,.... which are ... a form of control... over the natural forces³²." I believe this to be the case with the traditional Chinese. With the same inclination one might attempt to understand the Chinese legacy. The most essential step is to 'look about for a clue'. With this clue one might develop a conceptual schema within which the whole exploration in this research might be worked out. The schema will be a tentative establishment -- a hypothesis -- whose validity is not to be judged until the whole exploration is completed.

The clue and the conceptual schema should of course not to be some alien thing; rather they should be derived from Chinese culture itself. I am not alone in saying this. Claude Levi-Strauss once stressed the indispensability for anthropologists to study 'a culture's "home-made" models', as he believed that "each culture has its own theoreticians whose contributions deserve the same attention as that which the anthropologist gives to colleagues³³." His "'home-made" model' may well be analogous to my 'conceptual schema', except that his "'home-made" model' seems to have been concretely provided by a culture's native 'theoreticians' while my 'conceptual schema' can only be obtained through extraction, of which the procedure may well be parallel to what Levi-Strauss assumed a linguist does when he said that, "From words the linguist extracts the phonetic reality of the phoneme, and from the phoneme he extracts the logical reality of distinctive features³⁴." I also differ from Levi-Strauss in that to him the "'home-made"' model seems to be one of the many that should be studied equally; while, to me, this model should play an overwhelming role in helping us to penetrate a culture.

Furthermore, the required clue may well be found in the cosmology which evidently has close links to the built environment throughout all ancient societies.

Nor should this clue be arbitrarily assigned; rather, it should be justified that

³²Feuchtwang (1974a), pp.244-245.

³³Claude Levi-Strauss (1986), Vol.1, p.282.

³⁴Claude Levi-Strauss (1986), Vol.1, p.20.

it is well qualified to be a clue. This justification being made, a wide exploration should be made to expand the clue, then, with good fortune, 'a list of structural characteristics' can be extracted as the conceptual schema.

As we shall see in Chapter 2, I assume that the popular Chinese conventional saying *tiānyuan dìfang* ("heaven round, earth square") is a suitable 'clue' from an extensive exploration of its meaning. From this exploration I extract a conceptual schema as an inner structure of the interplay of cyclicity and fixity.

Although this clue and conceptual schema come from Chinese culture itself, their meanings need to be made explicit. They are not self-evident. They are 'unconscious structures', in Levi-Strauss's terms³⁵. Their manifestation must rely on interpretation which is not equated with the task of reconstruction, but a dialogue between a contemporary interpreter and the legacy of the past. Thus, interpretation, though based on evidence, comes from personal vision.

A danger about this might be that, in Max Black's words, "the archetype (here it may well apply to our conceptual schema) will be used metaphysically, so that its consequences will be permanently insulated from empirical disproof. The more persuasive the archetype, the greater the danger of its becoming a self-certifying myth³⁶." The exploration I propose will surely not be insulated from empirical disproof, as evidence will be sought from empirical materials.* Nevertheless, it is still possible that this exploration and its interpretation will be liable to become a self-certifying myth because the materials to be used as evidence are up to personal choice and there is no way to check their representativeness. However, also in Black's words, "clearing intellectual jungles is a respectable occupation.... it channels its master's thought...³⁷." To apprehend an architectural legacy which is so fragmentarily documented and which appears so speculatively unintelligible, we need some imaginary hypothesis. Only we have to ensure that this hypothesis is well legitimated.

Anyway, going back to my hypothesis, what I have in mind is, in brief, to

³⁵Claude Levi-Strauss (1986), Vol.1, p.21.

³⁶Max Black (1981), p.242.

³⁷Ibid.

* The empirical materials referred to are purely textual, especially *Yangzhai* writings which describe the method of working (the practice) of *Yangzhai* as applied to the siting and design of buildings, particularly dwellings. I do not intend to take into consideration actual buildings. A study of the relations between the recommendations emerging from the practices of *Yangzhai* and dwellings as built would be a major task in its own right, given the meagre archaeological evidence and the need to know, for instance, the use of rooms and the natal year of the owner. I hope that such an investigation will one day be undertaken, but first the texts must be understood.

show that the conceptual schema of *tienyuan difang* is always manifested throughout the theory (*dao*) and practice (*qi(*)*) of Chinese traditional architectural cosmology, so as to prove a continuity between *dao* and *qi(*)* and rebut the position of *dao qi(*) fentu* in architecture.

This attempt is accompanied by the problem as how to gather materials and justify them as belonging to the theory of architectural cosmology or to its practice. This problem is treated in Chapter 3, and as a result I identify three categories of writings for study: the scholarly literature (the potential repository of theory), *Yangzhai* writings (the intermediary), and building craftsmen's manuals (unmistakably standing for practice), based on the prerequisite that, quite against the position led by the pioneer native Chinese architectural historians, *Yangzhai* doctrines will have to be regarded as an important part of the study of Chinese architecture. This may seem unnecessary to current world architectural scholarship, but to the Chinese believers of *dao qi(*) fentu*, it will mean a degradation of academic standards. However, it is likely that because *Yangzhai* doctrines were excluded from architectural studies and because *tumu* itself was regarded as 'the all' of Chinese architecture, that no theory (or speculative thought) was thought to be involved in architecture. (Postscript 1.5.) Indeed, for my purpose, *Yangzhai* writings are very important because they play an intermediary role. As I understand it, they bridge the scholarly literature and building craftsmen's manuals. Accordingly, it is natural for me to identify three categories of writings for examination.

Thereafter, I shall enter the central task of the whole research: to verify my hypothesis. My method is to make manifest the conceptual schema of the interplay between cyclicity and fixity in the scholarly literature (Chapter 4), in *Yangzhai* writings (Chapter 5) and in building craftsmen's manuals (Chapter 6).

Then, apart from reiterating my main arguments, in the conclusion (Chapter 7) I shall review the problem of *dao qi(*) fentu*, discussing the validity of the conceptual schema, and suggest further research.

1.5. Postscript

1.5.1. Further discussions on the probable objections against the inclusion of *Yangzhai* doctrines in architectural studies

About the inclusion of *Yangzhai* doctrines in the proper^{field} of Chinese traditional architectural studies, one objection that might be made is that *Yangzhai* doctrines did not seem to have developed along with the growth of the art of building. The legend concerning the genesis of cultural implements provided in the appendix of *Yi Jing* tells that buildings were devised to shelter people from wind and rain and thus provides a utilitarianistic concept of the origins of Chinese architecture. Also, historically, *fengshui* did not develop systematically until about the third century AD, came into vogue during the seventh to the tenth century AD, and reached its full development in late imperial times³⁸. Besides, the main body of *fengshui* is concerned with burial; only a minor part of it is concerned with dwellings for the living, i.e. *yangzhai*. This suggests that the latter is subordinate to the former and is a later application³⁹. So, the marriage of *fengshui* with *tumu*, which might have given birth to *Yangzhai* doctrines, seems to be a later development and, ironically, the separation of *dao* and *qi*(*) would have happened in earlier days, not later. However, this objection must be left pending because the extant records are not enough for us to reconstruct a comprehensive and convincing picture of development. The knowledge of building craftsmen, conventionally transmitted orally, was not traceable until late imperial periods when the *LBJ* appeared. Indeed, such craftsmen's manuals as the *LBJ* were very rare, even in late imperial days. Besides, the legendary story in the *Yi Jing* mentioned above was written not earlier than the Han dynasty when we also have fragmentary criticism of *Yangzhai* doctrines, such as in Wang Chong's *Lunheng* (LH). Also, there is evidence that the theoretical core of *fengshui* as a whole is based on a system which is derived from Han cosmological thought. All of these do not support the assertion that *Yangzhai* doctrines have not grown alongside the

³⁸ KYXYL (1971), p.33ff.

³⁹ Ruitenbeek holds an inverse view. That is, *Yangzhai* doctrines came earlier than others of the *fengshui* lore for burial. (Ruitenbeek (1989), p.47.) His assertion is based on the Imperial Catalogue of 1781, The *Sikuquanshu zongmu* 109:1a. But I doubt the validity of this.

development of the art of building.

Indeed, the dates of the *LBJ* and most *Yangzhai* writings do not allow us to conjecture much about the relationship between *dao* and *qi*(*) in architecture in earlier periods. This explains why the whole research must be passively confined to late imperial days. (For more of this, see Chapter 3)

The other objection that might be made is that *Yangzhai* doctrines are not of any scholarly value. A distinction has sometimes been made between so-called fine or high culture and so-called rough or low culture. The former belongs to the upper classes, the latter, to the popular ones. The proper nomenclature of building components⁴⁰, the correspondence between the places in a building compound and the various conducts which the literati were expected to perform properly⁴¹, and the everlasting controversy among the literati over the disposition of the *Mingtang* (the hall of light)⁴², etc., are popular topics in the circle of the literati, the Confucians, and are certainly counted as part of fine culture. However, *Yangzhai* (or *fengshui*) writings have been counted hardly better than 'folk' literature. The former are for Confucian teachings of rites while the latter are for worldly purposes (for yearning after good luck, etc.).

It might be partly because of this that the native pioneer Chinese architectural historians, the contemporary equivalents of the literati, do not think it worthwhile to take *Yangzhai* writings into account.

However, everyone must rely on building craftsmen to provide him with the physical edifice. Building craftsmen would surely have made a building in the most auspicious ways in correspondence with folk beliefs. So, it is biased and partial to disregard the 'folk' literature on building. Fine culture and coarse culture, if there is such a distinction, must be regarded as equal in importance in studies of Chinese traditional architecture.

⁴⁰Reflected by the book *EY*.

⁴¹Reflected by the book *YL*.

⁴²Reflected by the writings the *MTW* or the *MTDDL* (1736), etc.

Chapter 2

The conceptual schema of "Heaven round, earth square"

2.1. Introduction

In the introductory chapter, I argued that the advocates of *daoqi(*) fentu* had disregarded the cosmological aspects of architecture. Hypothetically, I presumed that if cosmology is taken into account this position would be a misconception. To prove this concretely, I shall attempt to identify a sort of cosmological conceptual schema and show how it is perceptible throughout Chinese writings concerning both theory (the *dao*) and practice (the *qi(*)*) of architectural cosmology. As we shall see in Chapter 3, these writings are to be grouped in three categories: scholarly, intermediary, and building craftsmen's. The identification of this conceptual schema is made in this chapter. Its validity will not be seen fully until the three categories of literature are interpreted satisfactorily. (The successful interpretation of the three literatures using the conceptual schema will support the validity of the hypothesis)

I suggest that the Chinese adage '*tiānyuan dìfang*' (heaven round, earth square) contains the conceptual schema I need. According to Joseph Needham, *tiānyuan dìfang* well generalises Chinese cosmological awareness¹. However, what it really stands for has never been fully investigated by any sinologist. In order to support my use of this adage, I must first explore its prevalence and expose its inner structure. In interpreting the three categories of literature, this inner structure will make things more concrete and clearer than the general adage alone. Being an adage, *tiānyuan dìfang* should have been widely based on Chinese culture. To explore its prevalence, the aspects to search should be diverse. But, one can never expect to explore the full breadth and depth of a general adage. And its inner structure, if any, should at best be contained in it, not equated with it. However, this structure may well be a denominator (or a bond, a common structural basis) that is always perceptible

¹ Joseph Needham (1975), p.87.

in all those relative to *tiānyuan difang*. And if *tiānyuan difang* is representative of Chinese cosmological awareness (as I agree with Needham it is) it should also be echoed in Chinese architectural cosmology. That is, in architectural cosmology, this inner structure would always be perceptible. This assumption underlies the whole of my thesis.

Although I am the first to scrutinise the meaning of *tiānyuan difang* I am not alone in presuming the possible close link between this adage and architecture and other cultural activities (or phenomena). The anthropologist Li Yiyuan once said that "the Chinese theatre is closely related to Chinese ethics, cosmology, and norms of conduct. Often there is an analogy between the two. Often the theatre is a miniature of the whole life of the Chinese. For this, the late Professor Yu Dagang had thought of exploring the adage *tiānyuan difang*."² Li has also contributed a short article on the subject, entitled "*Cong zhongqiu jie lun tiānyuan difang shuo*" (On 'heaven round, earth square' through the discussion of the Mid-autumn Festival)³. The Chinese architectural historian Wang Zhenhua identifies the relation between *tiānyuan difang* and traditional Chinese architecture as one of the problems that deserves exploring.⁴ The Chinese art historian Nelson Wu in his *Chinese and Indian Architecture* applies his awareness of *tiānyuan difang* extensively to the explanation of the contrast between artificiality and naturalness in Chinese architecture and gardening.

In the following part of this chapter, I shall first list my findings about the diverse aspects of Chinese culture that are connected with *tiānyuan difang* in one way or another. Then, I shall explore *tiānyuan difang* and identify it with an inner structure. Briefly, my findings can be categorised into three groups: (a) instrumental manifestations, including those which are related to the compasses and the set-square; (b) speculative manifestations, including those speculations of *tiānyuan difang* for its own sake; (c) concrete manifestations, including a number of cultural accoutrements whose configuration evidently

² CTYXDHYTHLWJ (1980?) p.500.

³ ZGDMZSHYWH (1981), pp.15-20.

⁴ Wang gave this on the Jianzhu wenhua yu dushi fazhan zuotanhui (The Conference on Architecture, Culture and Urban Development, Taipei, 1987), published in *Chinese Architect* April 1988, p.92.

symbolises *tianyuan difang* in one way or another. And, for my purposes, I shall demonstrate the existence of an inner structure: the interplay of cyclicity and fixity.

2.2. Instrumental manifestations of *tianyuan difang*

Tianyuan difang seems to have been echoed by the device of the craftsman's compasses and set-square, by the popularity of these instruments in metaphors and parables amongst the early Chinese philosophers, and by the fact that, in the long run, these instruments were used symbolically.

2.2.1. The device of the compasses and the set-square

The invention of the compasses arose from the need to draw accurate circles. The use of circular forms was very likely inspired by the circulative movement of heavenly bodies. This connection is supported by a number of factors:

(a) Etymologically, the term *yuan* (circle) is equated with the term *huan* which implies circulation.

(b) Historically, the compasses were said to have been devised by Shui in service in the reign of the legendary sovereign Shun, contemporaneous with the earlier undertaking of the observation of heavenly bodies.

The *Shi zi* (*SZ*) (ca. AD 3th–4th centuries) records that the compasses, the set-square, together with the level and the plumb-line were devised by Shui, the craftsman-official to the reign of Shun (ca. 2255 BC.⁵). The oldest extant book, the *Shu jing* (*SJa*, ca. 10th--5th centuries BC.) also records that Shun accepted the recommendation of his subordinates and appointed Shui to take charge of the Office of Works⁶. On the other hand, it records that Shun,

⁵ *SZ*, Bk.II, see *ESEZ*, pp.377–378; *ZGSXSL* (1951), pp.6–10.

⁶ "The *Di* (ie., Shun) said, 'Who can superintend my works, as they severally require? All (in the court) replied, 'Is there not Zui (ie., Shui)?' The *Di* said, 'Yes. Ho! Zui, you must be the Minister of Works.'" In James Legge (1899), Part II, Bk.I, pp.43ff. (*SSJZS*, Vol.1, *SJa*, p.0045.)

following his predecessor, kept a royal observatory⁷. This suggests that the observation of heavenly bodies was already important by that time. The idea of *tianyuan difang* might have been in embryo, if not articulated by then. The simultaneous existence of the planetary observation and the invention of measuring instruments presumably explains the inter-dependence of their emergence.

(c) Reflected by Zhuang Zhou's ideas, the movement of heavenly bodies looked to the ancient Chinese as if they were fastened to unseen strings pulled by the natural force,

Does heaven turn? Does the earth sit still? Do sun and moon compete for a place to shine? Who masterminds all this? who pulls the strings⁸?

This idea seems to be echoed physically by the Chinese compasses set, as illustrated in the *Sancai tuhui*, which was composed of one bar with a needle at each end. (So, one can hardly regard it as 'a pair of' compasses.) Its operation should be that one end needle is to fix as the pivot so that the other one can be moved freely⁹. (Fig. 2.2.1.1.) It seems to me that the two (i.e., Zhuang Zhou's ideas and the operation of the Chinese beam compass as the *Sancai tuhui* illustrated) can illuminate each other.

The set-square is understandably motivated by the need to get a right angle which can be regarded as resulting from the combination of verticality with horizontality. The set-square serves the function that needs the cooperation of the plumb-line and the level. This can be evidenced by the *Zhoupi suanjing* where the set-square is used as a gnomon for measuring the distance of the sun, etc. As testified by Dubs, the measuring of the sun shadow is very old and can be traced back to 1129 BC¹⁰. The set-square is also used in the *Zhoupi suanjing* to measure height, depth, or to draw a square or even a

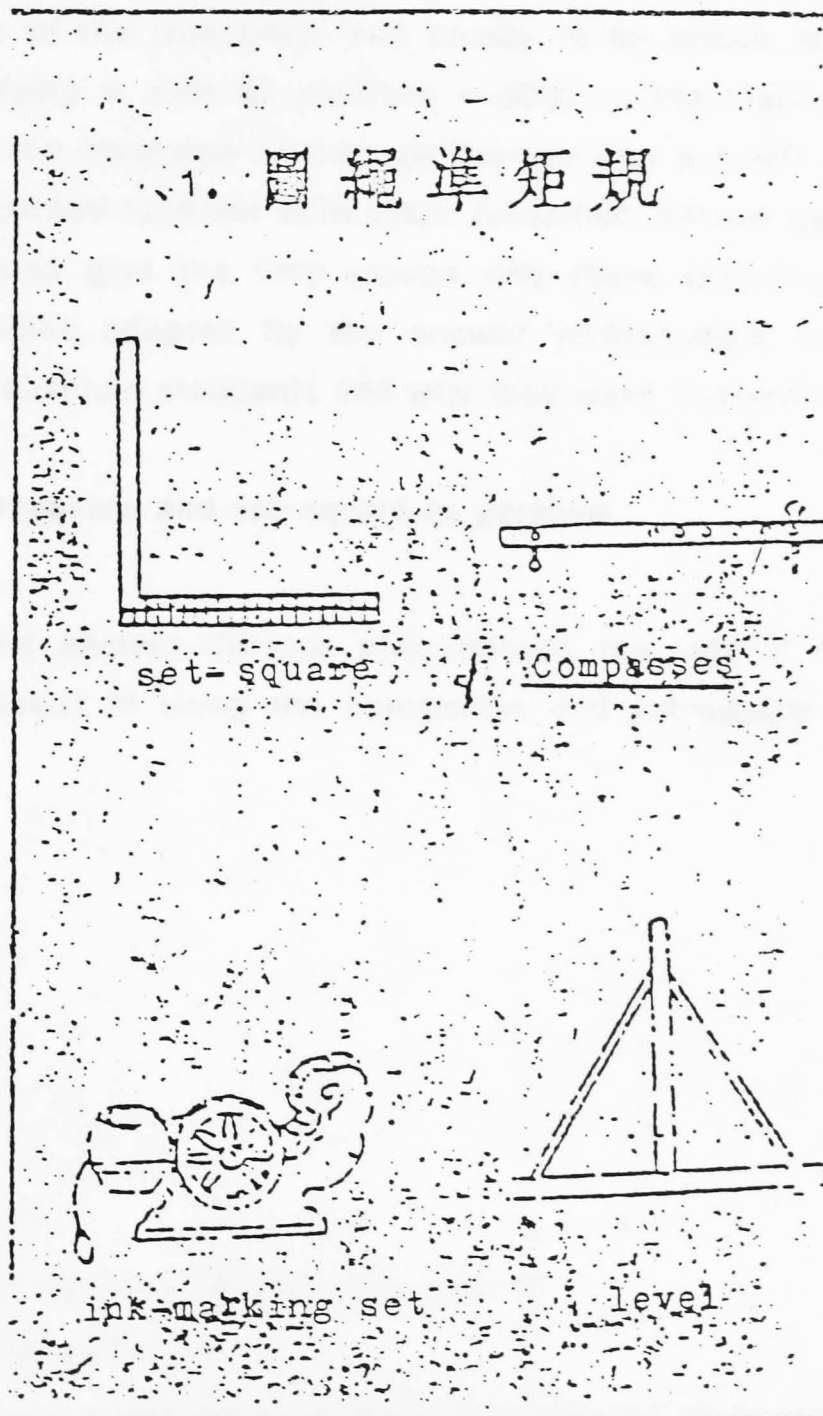
⁷Ibid., pp.38-39; also see W.E.Soothill (1951), Chapter 12, pp.115 ff.; Derek Walters (1987), pp.157-162.

⁸Burton Watson (1968), Chapter 14, p.154. Certainly, Zhuang Zhou attributes these to the natural force. (*ESEZ*, p.45.)

⁹*SCTH* (1609), The Part of Implements, Bk.II.

¹⁰H.H. Dubs (1958), p.295.

Fig. 2.2.1.1. The Chinese bean compass (top right). (*SCTH* (1609))



circle¹¹.

The devices of the compasses and set-square seem to have enabled the Chinese to represent the nature of heaven and earth in terms of form, though Gongsun Long holds that "T-squares are not square; compasses are not circles¹²," which means that the compasses and set-square cannot represent nor give the true circle and square. The true circle and square are heaven and earth, and exist only in the mind¹³. Nevertheless, the two devices enable the best likeness of the true circle and square to be drawn, which are the most perfect (implying a sort of absolute reality) in the visible world¹⁴. I would assume that the invention of the two devices was a major event. That is why Shui was recorded together with other renowned cultural heroes by Shi Jiao¹⁵. This might also give the very reason why these instruments were used in popular parables adopted by the ancient philosophers to demonstrate the necessity of absolute standards and why they were furthermore symbolised.

2.2.2. The compasses and set-square as parables

Among the ancient Chinese philosophers, the legalist Han Feizi was the most enthusiastic in using the compasses and set-square as parables. This

¹¹ *ZPSJ*, Bk.1, p.11; also see *ZGKJSGL* (1983), pp.66-67.

¹² Fung Yulan (1952), pp.217-218.

¹³ Gongsun Long even argues that a chicken has three legs: two are the visible pair, a third is the concept of chicken's leg. See *ibid*.

¹⁴ This seems to be echoed by Buddhist ideas. In Buddhist cosmology, the circle means perfection: "the perfect, circular motion of the stars provided a brilliant example of the divine order of the cosmos. Because the stars possess motion, they are animated, i.e., they possess a soul. Because their motion is perfectly circular, their lives are eternal. Therefore, they are gods." (Randy Kloetzli (1983), p.17.)

¹⁵ *SZ*, Bk.2, *ESEZ*, p.377.

can be seen throughout his written work¹⁶. For Han Fei Zi, a government with a clear and definite set of laws but without a potent ruler is better than vice versa¹⁷. The Confucian Mencius (372?-289?BC) uses this parable in a similar way, only that he argues for the necessity of benevolence, instead of law. The most notable passage for this is in the chapter of *Li Lau*¹⁸. The Confucians also used these metaphors to show the necessity of rite (*li*) to a state, as shown in the *Li ji*¹⁹.

The purposes of both Han Fei zi and Mencius (or other Confucians), or those of political or ethical advocacies, do not concern me greatly. But, Han Fei Zi's statements reflect a materialistic view, opposite to Gongsun Long's

¹⁶To mention only a few,

(a)"Hence the saying: 'The skilful carpenter, though able to mark the inked string with his surveying eyes and calculating mind, always takes compasses and squares as measures before his marking; the great genius, though able to accomplish his task with swift move, always take the law of the early kings as the ruler before his accomplishment'." (See W.K.Liao (1939), [6] Having regulations, p.45.) (*ESEZ*, p.1122.)

(b)".... without the rule of the compasses and squares and the tip of the inked string, even Wang Erh could not draw squares and circles; and without the position of authority and power and the law of reward and punishment, even Yao and Shun could not keep the state in order." (W.K.Liao (1939), [14] Ministers apt to betray, molest, and murder the ruler, p.128.) (*ESEZ*, p.1132.)

(c)"In general, anything that has a form can be easily cut and easily trimmed.... Therefore, if you present discussions in the government and draw your conclusion from them later, then thoughtful and planful personages will know the right decision to make. Likewise, supposing you wanted to construct squares and circles and followed the compasses and squares, then the accomplishment of any task would take its shape. As with everything following the compasses and squares, thinkers and speakers must inspect and follow the compasses and squares. The saintly man thoroughly follows the compasses and squares of the myriad things." (W.K.Liao (1939), [20] Commemtararies on Lao zi's teachings, p.200.) (*ESEZ*, p.1139.)

¹⁷"Casting law and tact aside and trusting to personal judgements, even Yao could not rectify a state. Discarding compasses and squares and trusting to optional measures, even Shi Cong could not make a single wheel. Supposing an average sovereign abode by law and tact and an unskilful carpenter used compasses, squares,... certainly there would be no mistake in a myriad cases. Who rules men, if he casts aside what the wise and the skilful fall short of and maintains what the average and the unskilful never fail in, can then exert the forces of people to the utmost and accomplish his achievement and reputation." (W.K.Liao (1939), [27] How to use men: problems of personnel administration, p.270.) (*ESEZ*, p.1146.)

¹⁸"The power of vision of Li Lau, and the skill of hand of Gongshu, without the compasses and square, could not form squares and circles.... The principles of Yao and Shun, without a benevolent government, could not secure the tangible order of the kingdom.... When the sages had used the vigour of their eyes, they called in to their aid the compasses, the square, the level, and the line, to make things square, round, level and straight:--- the use of the instruments is inexhaustible....When they had exerted to the utmost thoughts of their hearts, they called in to their aid a government that could not endure to witness the sufferings of men:--- and their benevolence overspread the kingdom." (J.Legge (1899), Vols.1&2, pp.288-290.) (*SSJZS*, Vol.8, *Mencius*, p.0123.)

¹⁹For example, "In the right government of a state, the Rules of Propriety (or, the rite, *Li*) serve the same purpose... as the circle and the square in determining what is square and what is round. Hence,... if the square and compass be truly employed, there can be no imposition in the shape of a figure. When Superior Man (conduct the government of his state) with a discriminating attention to these rules, he cannot be imposed on by traitors and impostor." (The *LJ* This quote is taken from the *Li ki* (ie., *Li ji*), tr. by James Legge, see J. Legge (1967), Bk. XXIII, *King Kieh* (or the Different teaching of the different kings), Vol.II, pp. 257-258.) (*SSJZS*, Vol.5, p.0846.)

position: the compasses and set-square are the only possible givers of true circles and squares. Mencius argued that even the most talented craftsmen do not trust their instinctive ability, rather they have to check with instruments. Mencius's view is exactly opposite to *Huainan zi* which holds that to use instruments one needs knowledge of their 'way'. For this, the *HNZ* states that, "He who uses the compasses, the set-square, the level, and the plumb-line also has his 'compasses', 'square', 'level', and 'plumb-line'²⁰," and that "The compasses, the set-square, the level, and the plumb-line are the instruments of the skilled people, not the skilfulness itself²¹." Behind this controversy is the problem of whether or not the cognition of the circle and the square is articulated by the compasses and the set-square.

2.2.3. Symbolism of the compasses and set-square

The *Shize xun* chapter of *HNZ* states that, "There are six measures in the great canon of *Yin* and *Yang*: that of heaven is the plumb-line, of earth is the level, of spring is the compasses, of summer is the balance, of autumn is the square, of winter is the weight²²." This is because "the compasses give birth to the myriad things, while the square makes them decline²³." The myriad things flourish in spring and wither in autumn. Understandably, the operating of the compasses is paralleled with the generating (or life-giving) of the myriad things; the square gives the 'right' angle, implying a sort of exactitude, justice and righteousness. A formal phrase of execution for^{the} death penalty is *mingzheng dianxing* (to execute openly and justly) which accords with this implication. Also, as explored in the *GZ* (late 4th cent.BC.), "The (correlates of the) west are the stars of the zodiac. Its season is autumn. Its influence is the *Yin*. The *Yin* produces metal, horns and nails. Its characteristics are those of sadness, quietude, uprightness, severity and compliance²⁴." The set-square is

²⁰ *HNZ*, Bk.17, p.18b.

²¹ Similar to this, Mencius also holds that "A carpenter or a carriage-maker may give a man the circle and square, but cannot make himself skilful in the use of them." (*Jinxin*, PartII, Chapter V, in J.Legge (1899), Vols. 1 & 2, p. 480.) (*SSJZS*, Vol.8, *Mencius* p.0249; *HNZ*, Bk11, p.15a.)

²² *HNZ*, Bk.V, p.20a.

²³ *Ibid.*, Bk.III, p. 21a.

²⁴ Fung Yulan (1952), p.166. *GZ*, Bk14, (40), in *ESEZ*, p.148.

usually made of metal, so it belongs to the west and autumn, and presides over killing (withering). It is surprising that here, instead of the compasses, the measure of heaven is the plumb-line, and, instead of the square, the measure of earth is the level. The book *HNZ* is a collective composition, and assertions in it often show inconsistency. Previously, the emphasis was placed on the ceaseless circulation of heaven and the distinct and fixed role everything plays on earth. Here, it seems to be placed on verticality of heaven and horizontality of earth and can be seen from the further narration of these measures: "The measure of the plumb-line is straight and without intricacy, tall and endless....The measure of the level is even, without steepness, and smooth, without hillock²⁵." Such an intellectual exploration of these instruments is also pursued by Ban Gu in his *Hanshu luli zhi*²⁶. Thus, the operational connotations of these instruments have been symbolised. No wonder that in the *HNZ* the deities of the five seasons (also of the five directions) were supposed to hold these instruments to preside over the five seasons (and the five directions)²⁷. Fuxi and Nüwa, the Chinese cultural hero and heroine, were supposed to hold the compasses and the set-square, as shown on the engraved bricks of the sanctuary at the Han tomb of the Wuliang Family²⁸. (Fig. 2.2.3.1.)

2.2.4. Significance of instrumental manifestations

The motivation of inventing and using the compasses and the square and the understanding from the observation of heaven and earth seem to have been closely linked. Both seem to imply something mechanical (or operational) in common. These measuring instruments enable people to formulate the best likeness (or the visible reality) of heaven and earth, because they make it possible to draw the purest and the most perfect forms. They are givers of the ultimate man-made standards. So, they are taken not only as metaphors but

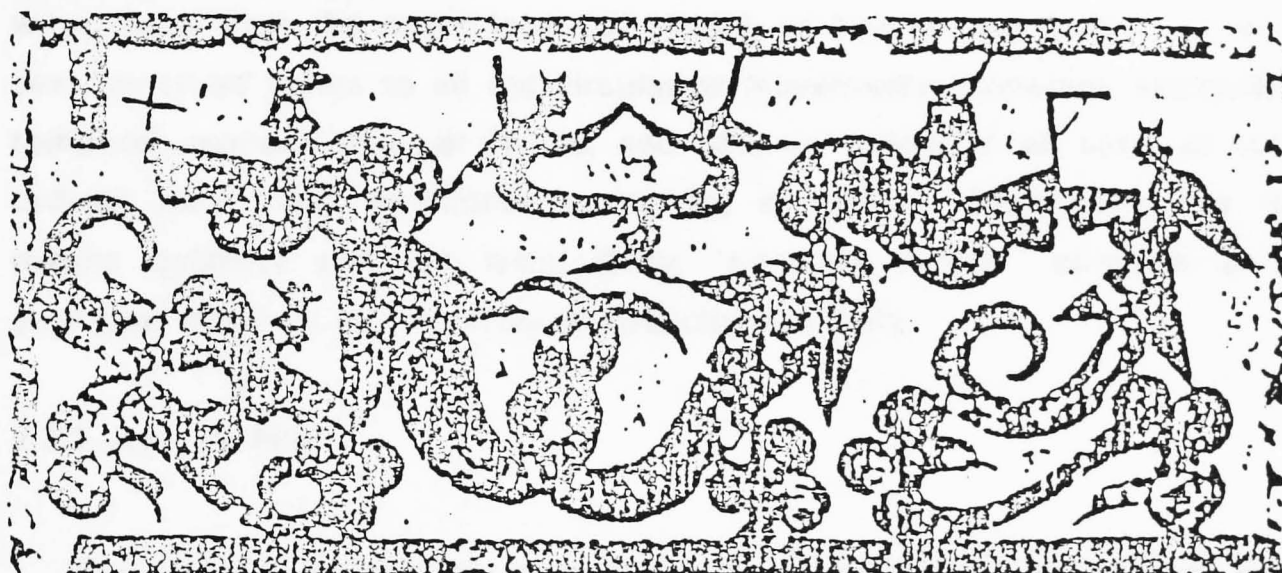
²⁵ *HNZ*, *ibid.*, Bk.V, p. 20b.

²⁶ See *GJTSJC*, Vol.97, p.111. *HS* (1975), Bk.21: *Lulizhi*, pp.970-971.

²⁷ *HNT*, *ibid.*, Bk.III, p.6a. This symbolism is echoed in the West. For instance, Jones has this, "In an Anglo-Saxon manuscript of about the year 1000,... is a picture in which the Deity holds in his right hand a large pair of compasses and some scales, both of them being symbols of the creation of the world. In the 1790's William Blake,... painted his great picture, The Ancient of Days....In it the 'Ancient of Days' is striking the first circle of the earth." (Bernard E. Jones (1967), p.434.)

²⁸ *HWLCHXL* (1936), Vol.2, pp.7-8; also Cheng Te-Kun (1983), pl.82.b.

Fig. 2.2.3.1. The engraved brick of the sanctuary at the Han tomb of the Wuliang Family, showing Nügua holding the compasses and Fuxi holding the set-square. (Cheng Te-Kun (1983))



also as symbols. Or, it can be said that symbolism comes from mechanism (or operational knowledge). It is also on the same ground that I believe the cognition of these instruments are connected with the understanding of *tiānyuan difang*. Already it can be seen that, from mechanism to symbolism, Chinese epistemology of the compasses implies a sort of circulative rhythm (or periodicity), dynamic (and thus life-giving) and that of the set-square implies a sort of exactitude, righteousness, quietude. This understanding touches upon some of the main points reached by those who have speculated upon *tiānyuan difang* for its own sake, as seen in the next section.

2.3. Speculative manifestations

The meanings of *tiānyuan difang* for its own sake were explored by some of the ancient Chinese who tended to hold that *tiānyuan difang* implies the 'inner way', more than the outer form (or shape), of heaven and earth. As we shall see, '*tiānyuan*' refers to all the circulative movements, planetary, seasonal, also temporal, numerational, or fluidic; and '*difang*' refers to all sorts of stability, ordinal, directional, positional, numerical, or spatial. Structurally, the former means cyclicity and the latter fixity; '*tiānyuan difang*' contains an inner structure which is the interplay of cyclicity and fixity.

2.3.1. way vs. form

The adage *tiānyuan difang* seems to have summarised the ancient Chinese cosmology, represented by the School of Gaitian of which the *Zhoupi suanjing* is counted an extant writing. No matter how much earlier material the *Zhoupi suanjing* might have contained, it has been proved to have been established in the Western Han, even later than the *HNZ* (120 B.C.)²⁹. Thus its emergence was also later than the *ZZa* (290 B.C.) and the *LSCQ* (239 B.C.). So, '*tiānyuan difang*' as an idea cannot be regarded as starting with the *Zhoupi suanjing* because, as we shall see later, it is also manifested in all of the three earlier works. However, this four-word adage did seem to have first appeared in the *Zhoupi*

²⁹ *GJWSKBZ*, p.198, evidenced by a quote from Feng Jing's "*Zhoupi suanjing shu*" of the Qing dynasty.

suanjing , " *fang shu di, yuan shu tian, tianyuan difang*." (Squareness/the square belongs to earth, and roundness/the circle belongs to heaven; heaven round, earth square³⁰.) This statement from the main text does not clarify the meaning of ' *fang* ' (a square form or squareness?) and ' *yuan* ' (a circular form or roundness?). However, the two words here very likely refer to visual form in view of the fact that this work demonstrates the use of geometry to measure the distances between earth and other heavenly bodies. (It is this work that contains the Chinese equivalent of Pythagoras's theorem). Besides, in the second part of this work, the main text has it that, " *tian xiang gaili, di fa fupai*" (Heaven resembles a covering bamboo hat and earth follows an upturned plate³¹), which, according to the commentary by Zhao Junqing of the late Eastern Han, means that both heaven and earth are high at centre and low at fringe, and that, vertically, the central point of heaven comes into line with that of earth. However, in the same commentary, Zhao obviously questioned the validity of this visualisation,

Things have (the characteristics of) squareness and circularity and numbers have (the characteristics of) evenness and oddness. Heaven is dynamic, so it is of circularity and its number(s) odd; earth is static, so it is of squareness and its number(s) even. This accords with the doctrines of the *Yin* and *Yang* and does not refer to the physical bodies of heaven and earth. (Otherwise) heaven can not be beheld exhaustively, nor can earth; who can tell that their shapes are circular and square?³²

Neither heaven nor earth can be seen fully, as Zhao holds, thus their forms are unknowable; instead, heaven is circular because it is dynamic, represented by the odd (also *yang*) number 3; earth is square because it stands still, represented by the even (also *yin*) number 4. Given 1 as diameter, the circumference of a circle would (roughly) be 3 and that of a square would be 4

³⁰ *ZPSJ* Bk.I. p.11.

³¹ *Ibid.*, Bk.II, p.39.

³² *Ibid.*, Bk.I., pp.11–12.

(accordingly 5 can be gained through the Chinese Pythagoras's theorem)³³. This explains how the compasses and square are connected with heaven and earth, and why the two (also the circle and the square) are paired. Indeed, in the Chinese mind, the circle and the square are the generators of numbers, as the first sentences of the *Zhoupi suanjing* show: "Anciently, Duke of Zhou asked Shanggao how numbers come into being; the reply: numbers come from the circle and the square³⁴." Echoed and expanded by Jiang Yong of the early Qing, the numbers of the *Hetu* and the *Luoshu* can be derived from the manipulation of the right-angled triangular theorem, and the lengths of Chinese flutes can be derived from the geometric interplay of the square and the circle³⁵.

The formative visualisation of heaven and earth, round and square, is also questioned by Zeng zi. In the *Dadai lijì* (AD. 80–105), the Confucian Zeng Zi (501–?BC) once answered a pupil of his who asked if it was true that heaven was round and earth was square (both in terms of shape) by saying that,

Inherently, heaven is at the above and earth at the below. What is at the above is round and what is at the below is square. If heaven is really round and earth really square in shape, heaven will be unable to cover the four corners of earth.... I once heard from Confucius (551–479BC) who says, "The way of heaven is round and the way of earth is square; Being round is bright, being square is dark. That which is bright exhales breath, so it is bright externally; that which is dark contains breath, so it is bright internally... That which exhales breath gives forth, while that which contains breath transforms; so the *Yang* gives forth and the *Yin* transforms³⁶."

Zeng zi must have presupposed a closed cosmos which contains only heaven (of course with stars) and earth. So, the edges of heaven and earth should match completely. (If the cosmos is open and infinite, and contains many heavens beyond this one, this one, be it round, can cover, though not

³³Zhao Junqing's commentary, *ZPSJ*, *ibid.*, Bk.I, p.4; this is also echoed by the great Eastern Han Scholar Zheng Xuan (see his commentary of the *Yiwei qianzaodu*), Dong Zhongshu (see his *CQFL*, Bk.24, in *ESEZ* p.784.) and many other Chinese scholars, such as the neo-Confucians of the Song, or Jiang Yong of the Qing.

³⁴*ZPSJ*, *ibid.*

³⁵*HLJY* (1759), Bk.VI, pp.1a–5a & Bk.VII, pp.2a–3a.

³⁶*DDLJ*, Bk.5, Sec.58.

match, the square earth, provided its fringe circumference is bigger than that of earth.) Anyway, on the whole, Zeng zi is of the opinion that it is in terms of 'inner way' rather than 'outer appearance' that the adage '*tianyuan difang*' was established. In fact, the part in this passage that Zeng zi ascribed to Confucius is also seen in the *HNZ* with completely identical wording³⁷. It is not certain who was the borrower. To the *HNZ* (or to Confucius), '*tianyuan difang*' (heaven round, earth square) is the abbreviation of '*tiendao yue yuan, didao yue fang*' (the way of heaven is round, the way of earth is square). However, the *Huainanzi* has not denied the formative visualisation that '*tianyuan difang*' might present, because elsewhere in this work one can also find such statements as, "the round head (of the human body) resembles heaven and his square foot soles resemble earth³⁸" or "people carry on their back the square province (i.e. the square earth) and embrace in their arms the round heaven³⁹."

To conclude this subsection, the main text of the *Zhoupi suanjing* asserts '*tianyuan difang*' very likely in the sense of shape; but this has been questioned by its commentator, Zhao Junqing, who would rather regard the forms of heaven and earth unknowable. To Zhao, it is to the characteristics of heaven/earth: *yang/yin*, dynamic/static, odd/even, etc., that '*tianyuan difang*' was referring. Confucius also declined the possible formative visualisation of this adage and asserted that it depicted the 'way' rather than the 'shape' of heaven and earth. This is echoed in the *HNZ*. But, eclectically, the position in the *HNZ* tends to count the formative visualisation one manifestation of the 'way' of heaven and earth.

Thus, from the Han or so, the Chinese would not merely regard '*tianyuan difang*' as the formative visualisation of heaven and earth. Rather, this adage contains much more which in all can be named the 'way' of heaven and earth.

But, now that there is disagreement, there should be agreement ahead. So, the main text of *Zhoupi suanjing* might be dated the earliest among these early sources. On the other hand, there is also the possibility that a disagreement is

³⁷In the *tianwen xun* chapter, see *HNZ*, Bk.3, p.2a.

³⁸In the *Jingshen xun* chapter, *HNZ*, Bk.7, p.2a.

³⁹In the *Lanming xun* chapter, *HNZ*, Bk.6, p.10b.

attempted to rebut a misleading interpretation and to restore its even earlier connotation. Thus, it is not certain whether or not the formative visualisation is the earliest concept. But, it can be safely said that there used to be a time that this formative visualisation had been in vogue. In the attempt to explore the inner meaning of '*tianyuan difang*', as being made in this chapter, one can not disregard this outer formative visualisation which, after all, is more concrete and tangible, and which, as we shall see later, has remained an important means for the Chinese to shape physical accoutrements in the likeness of heaven and earth.

2.3.2. *Tianyuan difang*: the way of heaven and earth

In the *Lushi chunqiu* (239BC) the speculative meanings of *tianyuan difang* are greatly expanded. The *Lushi chunqiu* (afterwards, *LSCQ*) is a work of many scholars working under the patronage of Lu Buwei and is an eclectic philosophical text of contemporary diverse philosophical schools⁴⁰. The *Huandao* chapter of this work leads with the statement that "The way of heaven is round, and that of earth is square"⁴¹. This is accompanied by the following expansion about *tianyuan difang*. Above, the essence of *qi* (or *ch'i*, the breath of the universe) circulates ceaselessly, so the way of heaven is round; below, the category and the characters of the myriad things are fixed (or definitely assigned) and are not interchangeable, so the way of earth is square. The circulation of the essence of *qi* is not limited narrowly to the vital energy; rather, the way of heaven, being round, at least includes (1)the transitting course of day through night, (2)the circulating course of the twenty-eight stops of the moon at the twenty-eight stellar mansions, (3)the life cycle, from sprout, growth, and maturity to decline, death, and concealment (ie, burial), (4)the westward movement of cloud and air, (5)the eastward flowing of waters, and so on⁴². Thus, the way of heaven (round), in the *LSCQ*, includes various natural movements and in general, implies all the dynamic and cyclical courses of transition. The way of earth, being square, is expanded in the *LSCQ* to mean

⁴⁰John Louton (1984), pp.105ff.

⁴¹*ESEZ* (1985), p.638.

⁴²*Ibid.*

that inherently everything has its proper position and plays a proper role; and these are assigned by the way of heaven (round), like a ruler allocating posts to his subordinates⁴³. So the way of heaven is active and that of earth is passive. Here we should take a look at the geographical speculations in the *LSCQ*. The *You shi* chapter has it, "Heaven has nine fields, earth has nine continents;...The total territory contained within the Four Seas is 28,000 *li*(*) (Chinese mile) from east to west and 26,000 *li*(*) from south to north⁴⁴." Thus, heaven consists of clearly divided areas. So, heaven contains the way of earth. Inversely, the phenomena of the eastward flowing of waters and the life cycle of the myriad creatures happen on earth, but they belong to the way of heaven (round) in the *LSCQ*. So, earth contains the way of heaven. Thus, the *LSCQ* gives a very fresh idea that the way of heaven does not merely exist in heaven and the way of earth does not merely exist on earth.

On the whole, in the *LSCQ*, the ways of heaven and earth have been generalised so that the former applies to all the cyclical courses of transition and the latter applies to all the fixed allocations. After this generalisation, the way of earth is even echoed in (the features) of heaven and vice versa.

2.4. Concrete manifestations: objects made in the likeness of heaven and earth

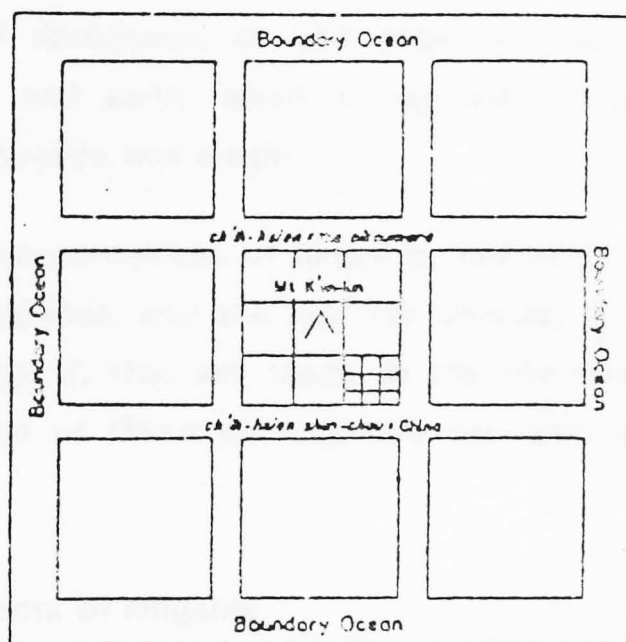
The exploration of *tianyuan difang* can also be connected with concrete artefacts: the ritualistic objects which were made purposely in the likeness of heaven and earth. It seems to me that the traditional Chinese intent to devise ritualistic objects has been motivated by three ideas:

⁴³Ibid.

(*LSCQ*, Bk.13, in *ESEZ*, p.666.)

⁴⁴Fung Yulan (1952), p.167. Lu's cosmic speculation was very likely derived from Zou Yan (305–240BC?), whose works of more than a hundred thousand words have been unavailable since the Han, but the Han historian Sima Qian had seen Zou's fragmentary doctrines and described these in the *SJC* (90BC), "He (Zou Yan) maintained that what scholars call the Middle Kingdom (ie., China) holds a place in the whole world of but one part in eighty-one. China, he named the Spiritual Continent of the Red Region (Chixian shenzhou), within which are nine provinces (*zhou*(*)), which are the Nine Provinces which Yu (the legendary Emperor who after nine years conquered China's great flood.) had laid out. But these can not be numbered among the real continents. Besides China (there are other continents) similar to the Spiritual Continent of the Red Region, making (with China) a total of nine continents, which are the real so-called Nine Continents. Around each of these there is a small encircling sea, so that men and beasts cannot pass from one to another, and these (nine continents) form one division and make up one large continent. There are nine (large continents) like this, and their outer edge is a vast ocean which encompasses them at the point where Heaven and Earth meet." (Fung Yulan (1952), p.160.)(Fig. 2.3.2.1.) (*SJC*, Bk.27, *Mengzi Xunqing liezhuan*, p.2344.)

Fig. 2.3.2.1. A pictorial reconstruction of the notion of China (Chixian shenzhou) being within one of the Nine Continents and being divided into nine provinces. (John S. Major (1984))



(a) The essential is the idea of *Zhiqi shangxiang* (making objects guided by the emblematic figures, i.e. in the likeness of the universe) which, given in the *Xici* (one of the appendices) of *YJ*, opines that the creation of cultural accoutrements in the remote times was inspired by the emblematic figures (*xiang*(*)) of *YJ*, and these emblematic figures were, in turn, devised by the cultural hero Fuxi as a result of his observation of the patterns of nature. (For details, see Postscript 2.6.1.)

(b) The idea that man (esp. the superior man, the sovereign) should keep in tune with heaven and earth. The harmonious relationship of the triad – heaven, earth and man – was stressed in Confucian political philosophy. (For details, see Postscript 2.6.2.)

(c) The idea of resonance, or ‘like produces like’. Objects made in the likeness of heaven and earth, when in use, were expected to conjure their magic power from heaven and earth.

So, there are accoutrements of kingship, including the king’s carriage, his clothes and his residence, and the magical objects, including the TLV mirrors and the diviner’s board, that are made in the likeness of heaven and earth. From an examination of these objects, one can gain better understanding of *tiānyuan difang*.

2.4.1. Ritualistic objects of kingship

As Zheng E ‘s⁴⁵ commentary to the *Kaogong ji* (KGJ, 140BC) has it, the sageking tried his best to “harmonise his virtue with heaven and earth, his lucidness with the sun and moon; wherever he went, he tried to keep them with himself. Thus, he either made houses resemble them, or made his clothes resemble them, or made carriages resemble them, or made jade items and banners resemble them⁴⁶.” Everything belonging to kingship is ritualistic and

⁴⁵Zheng’s exact date is unknown. But, he passed the civil service examination and was conferred a *Jinshi* during the period of Shaoxing (AD.1131–1162

of the Southern Song dynasty.)

⁴⁶*GJTSJC*, Vol.98, p.371.

should be made in the likeness of the universe.

2.4.1.1. The king's carriage

The *Kaogong ji* has the system of carriages (for the sageking),

The square shape of the body symbolises earth; the roundness of the canopy symbolises heaven. The wheels, each with thirty spokes, symbolise one the sun and the other the moon. (ie, the thirty days in a month) And the twenty-eight arcs of the canopy symbolise the stars. The nine streamers of the qi banner symbolise the (constellation) Da huo. The seven streamers of the bird banner yu symbolise the (constellation) Shun huo. The six streamers of the bear banner qi symbolise the (constellation) Fa. The four streamers of the tortoise and serpent (banner jiao) symbolise the (constellation) Yingshi⁴⁷.

This description is not merely a fantasy, as one can check it against the extant Han stone bas-reliefs in the tomb-chambers of Wuliang's family in Shandong⁴⁸ (Fig. 2.4.1.1.1.), with the detailed illustrations for this carriage system given by two prominent scholars of the Qing, Ruan Yuan (AD.1764–1849) and Dai Zhen (AD.1723–77)⁴⁹, and with the models established by some contemporary Japanese and Chinese scholars for studying this carriage system⁵⁰. (Fig. 2.4.1.1.2.)

Here, heaven and earth are referred in terms of shape in the first place. With the addition of the twenty-eight arcs (representing the Twenty-eight Constellations), the round shape of heaven is given its contents. With the four banners (representing the four cardinal directions: Da huo belongs to the azure dragon in the east, Shun huo to the scarlet bird in the south, Fa to the white tiger in the west and, Yingshi to the sombre warrior in the north.), it is given directional reference. The two wheels depict the cyclical movement of the sun and moon, and their thirty spokes depict the cycle.

⁴⁷This translation is by E.Biot. See W.P.Yetts (1927–28), p.25. For Chinese, *SSJZS* (Xinwenfeng), Vol.3, pp.0614–0615.

⁴⁸*HWLCHXL* (1936), Vol.I.

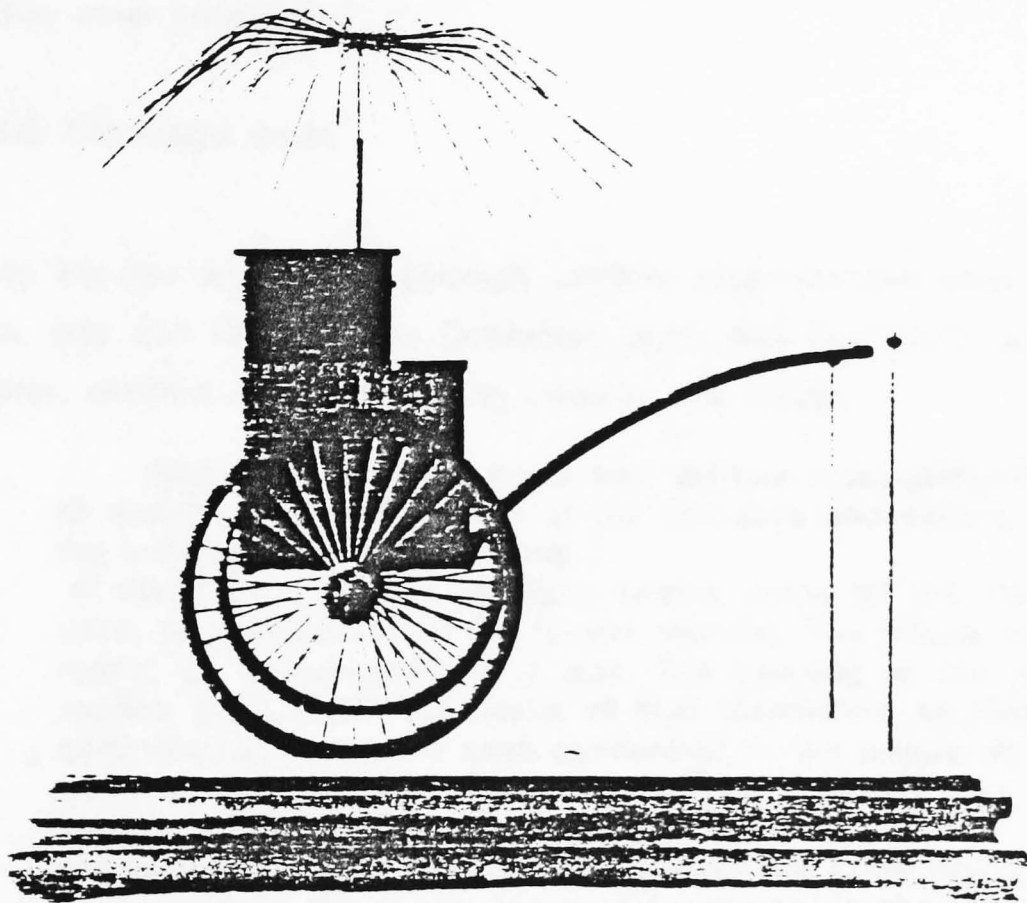
⁴⁹See *KGJCZTJ* and *KGJT*.

⁵⁰Lo Yong (1928); Harada, Y. and Kazuchika, Komai (eds.) (1937). They tended to reconstruct the techniques in building this carriage, and no attempt was made to trace the symbolism.

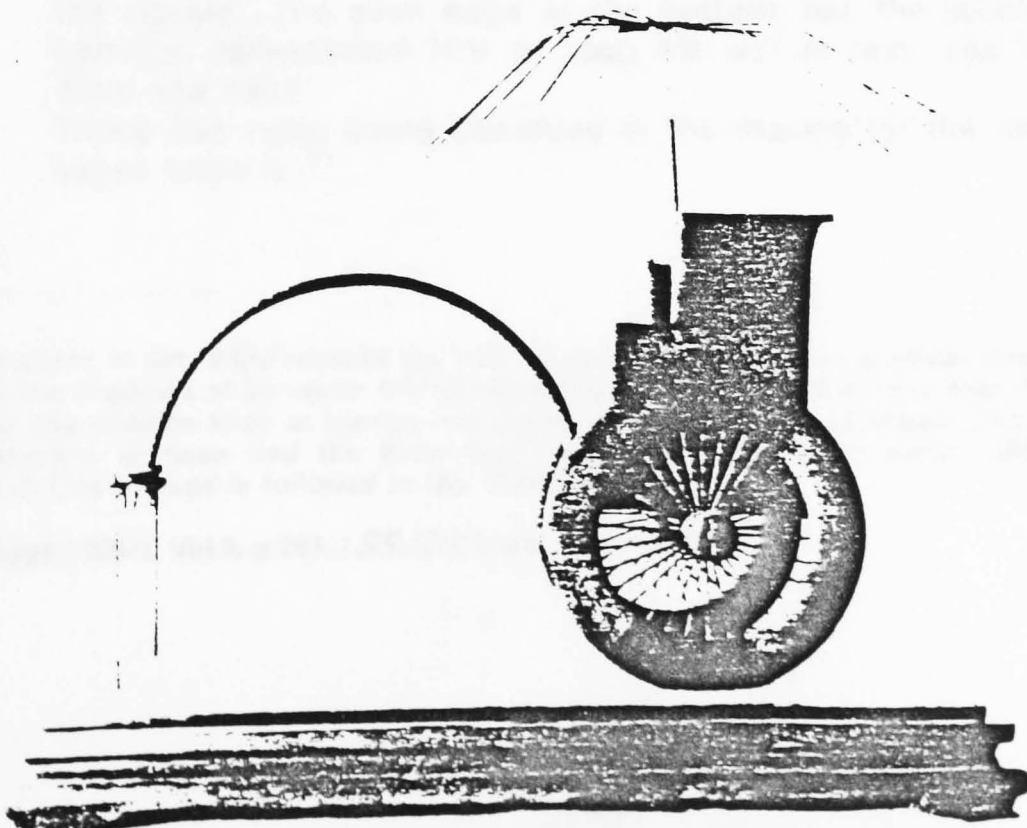
Fig. 2.4.1.1.1. The Han bas-relief in the tomb-chamber of the Wuliang Family, showing the feature of the carriage. (*HWLCHXL* (1936))



Fig. 2.4.1.1.2. Lo Yong's model reconstructions of the carriage system described in the *Kaogong ji*. The above one is based on Dai Zhen's annotation; the below one, on Ruan Yuan's. (Lo Yong (1928))



宋 司馬光 車 圖



宋 司馬光 車 圖

If taken as a clue to the apprehension of *tiānyuan difang*, this carriage system regards round and square shapes as the 'outline' of heaven and earth. Looking more closely, heaven consists of heavenly bodies, part of which are fixed and directional while others are circulative and cyclical. The fixed and directional reference would project onto the earth. (Note that, etymologically, the Chinese word *fang* is full of directional implications). Indeed, the directional reference on earth is in its original sense borrowed from the fixed stars in heaven⁵¹. Thus, the carriage system implies the understanding of heaven and earth, which is, round and square in visual form, and cyclical and fixed in inner structure.

2.4.1.2. The king's dress

As for the way the sageking's clothes resemble the ways of heaven and earth, one can refer to the Confucian book, the *Li ji* (*LJ*), which contains a chapter, entitled *Shan i* (The Long dress in one piece),

Anciently, the long dress had definite measurements, so as to satisfy the requirements of the compass and square, the line, the balance, and the steelyard....

In the making (of the garment) twelve strips (of the cloth) were used, to correspond to the twelve months. The sleeve was made round, as if fashioned by a disk. The opening at the neck was square, as if made by means of that instrument so named. The cord-like (seam) at the back descended to the ankles, as if it had been a straight line. The edge at the bottom was like the steelyard of a balance, made perfectly even.

In this way through the rounded sleeves the arms could be lifted up in walking (for the purpose of salutation) in the most elegant form. The cord-like seam of the back and the square-shaped collar about the neck in front, served to admonish (the wearer) how his government should be correct and his righteousness on the square....The even edge at the bottom, like the steelyard and balance, admonished him to keep his will at rest, and his heart even and calm.

These five rules being observed in the making (of the dress), the sages wore it...⁵².

⁵¹ Elsewhere in the *KGJ* records the method of deciding the four cardinal directions, which is to check the shadows of an eight-*chi* (Chinese foot) gnomon and the Polar Star. The line determined by the two shadow ends at sunrise and sunset would show due east-west and that determined by the shadow at noon and the Polar Star would show due south-north. (*SSJZS* (1815), Vol.3, p.0642.) This method is followed in the *YZFS* (AD.1097).

⁵² J.Legge (1967), Vol.II, p.395. (*SSJZS*, Vol.5, pp.0963-0964)

As seen in the *HNZ* and the *Hanshu lulizhi*, the instruments of measurement were held by deities to preside over cardinal directions and seasons. These instruments symbolise the absolute standards of below heaven: the very round, the very square, the very vertical and the very horizontal, and thus are expanded to symbolise the utmost propriety of the universe. This passage states that the ancient sage dressed himself in accordance with the utmost propriety of the universe for which the instruments of measurement give the model. This propriety is identified with the norms of self-discipline.

One can also refer to a system of attire given by the Han Confucian Dong Zhongshu (ca.175–105 BC.). A passage in his *Chunqiu fanlu* (*CQFL*, 135 BC.) states that,

Heaven and earth beget the myriad things to benefit man. Hence those which are edible are used to nurture the human body, and those which are able to improve dignity for man are used to make clothes, and hereby the etiquette is established. The sword worn on the left hand side is to symbolise the azure dragon. The knife is to be worn on the right hand side to symbolise the white tiger. The embroidery hung on the front is to symbolise the scarlet bird. The hat worn on the head is to symbolise the sombre warrior. The four items are the most formal ornaments for man⁵³.

This system accords with Chinese astronomical convention which divides the sphere of heaven into four quarters (and also groups the Twenty-eight Constellations into four sevens), each being dominated by one of the so-called *siling* (four supernatural animals: the azure dragon in the east, the white tiger

⁵³ In Chapter 14. *Fu zhi xiang*. See *CQFL*, pp.1a–1b.

in the west, the scarlet bird in the south and the sombre warrior in the north⁵⁴). The order of the attire resembles the cardinal order of the fixed stars in heaven.

These are two examples showing the way the ancient Chinese (sages) dressed themselves in order to keep in tune with heaven and earth. Both mean to identify the ultimate propriety (a sense of fixity) of the universe.

2.4.1.3. The king's residence

The manner the sageking made houses also resembled the ways of heaven and earth. The *Mingtang wei* (The Places in the Hall of Distinction) and the *Yueling* (Proceedings of Government in Different Months) chapters of the *Li ji* give very detailed descriptions⁵⁵. In Soothill's words, "(The *Yue Ling*) is given each particular of the royal ritual: the carriage, horses, trappings, flags of the equipage, the robes and ornaments worn by the sovereign, the kind of food he ate, and the vessels out of which he ate. In every season these were different, and each and all had to be arranged on the basis of mimetic inducement, for the son of Heaven through this ritual was aiding Heaven and Earth to do their work in harmony with the seasons. He was the chief human actor in this great

⁵⁴One thing to point out here is that the quaternity of the heavenly sphere to be dominated by the *siling* has been obsessed with the ideas of *yin yang* and the Five Agents (or the *Yin yang wuxing*; afterwards, the *YYWX*) by the Han period. To accord with the *siling* means to harmonise with the *YYWX*. Dong Zhongshu, a Confucian scholar, was also an enthusiast for the doctrines of the *YYWX*. Dong helped Han Emperor Wu to establish systematically a set of Chinese imperial propriety based exclusively on Confucianism. But, Dong's Confucianism has actually been imbued with the thought of the *YYWX*. In Chinese cultural history, Dong's this establishment was influential as it was followed by nearly every following Chinese sovereign. By then, Confucianism has dominated Chinese official intellectual mainstreams. The Chinese *literati*, especially those officials or officials-would-be, were often equated with Confucians. (Daoism and imported Buddhism had not played any significant role in official or political scholarship.) On the other hand, Confucianism has never been immune from cosmological speculation from Confucius himself onwards. As an enthusiast of the *YJ*, Confucius liked to penetrate the changes of all under the sky. (Confucius was said to work on the *YJ* so hard that he had broken the leather woofs of the book for three times. In Confucius's days, Chinese texts were carved on bamboo strips bound by leather woofs) And, as we have seen, the way of kingship, the core of Confucianism, is stressed on the harmonious relation between heaven, earth and the superior man; and the ceremonial propriety, the rite, provides the manner. Nevertheless, this sort of Confucian cosmology is different from that of Dong Zhongshu. More exactly, Dong interprets this sort of Confucian cosmology with the thought of the *YYWX*. (See Michele Pirazzoli-t'Serstevens (1982), pp.97-100; Cheng Te-kun (1983), p.122; Fung Yulan (1952), Vol.I, pp.400-405ff.)

⁵⁵J.Legge (1967), Vol.I, pp.248-310 & Vol.II, pp.29-39; for very detailed discussion of the *Yueling*, see W.E.Soothill (1951), pp.22-29. *SSJZS*, Vol.5, pp.0278ff & pp.0575ff.

drama⁵⁶.” Also, according to the *Yueling*, the sageking’s accommodation consists of five palaces, with one at the centre and the other four surrounding the centre one and facing the four cardinal directions. Each of the four palaces consists of three rooms. So, there were in total thirteen rooms. The sageking would live in one of these rooms every month alternately and give audience there. (Each of the four seasons has three months. In addition, the central season has one month. So, there were in total thirteen months.) This composition is the so-called *Mingtang*. The institution of *Mingtang* actually varies in every period. And to what is described in the *Yueling* should be added the thought of early Han scholars, as in the *HNZ* we can see nearly the same arrangement⁵⁷. It is also described in the late Han book, *Baihu tongde lun* (*BHTDL*, AD.80), which first gives the purpose for erecting the *Mingtang*,

The Son of Heaven erects the *Mingtang*, that he may enter into communication with the spiritual forces, undergo [the influences of] Heaven and Earth, keep the four seasons in the right track, put forth his reforming teachings, honour those who have spiritual power, give due weight to those who walk in the right way, make illustrious the capable, and reward those who practise good conduct.

Then its composition,

The *Mingtang* is round at the top and square at the bottom. It has eight windows and four doors. It is the building whence the orders of the state proceed, and it is situated south of the capital.

And finally the reasons for this composition,

The top is round in imitation of Heaven, the bottom is square in imitation of Earth. The eight windows represent the Eight Winds, the four doors the Four Seasons; the nine compartments the Nine Provinces, the twelve seats the Twelve Months, the thirty-six single doors the thirty-six Rains, the seventy-two window-openings the Seventy-two Winds⁵⁸.

The institution so described is not typical and is evidently different from that in the *Yueling* and *Mingtang wei* chapters of *Li ji*. For the system of *Mingtang*

⁵⁶Soothill (1951), *ibid.*

⁵⁷*HNZ*, Bk.V; more exactly, the monthly ordinances in both the *Yueling* chapter and the *HNZ* should be derived from the *LSCQ*.

⁵⁸The above three quotations are taken from Tjan Tjoe Som (1949), p.488. *BHTDL*, p.41.

there has aroused controversy in the circle of Chinese *literati* through all ages⁵⁹. But, for my purpose, this controversy is not so significant. The *Mingtang* becomes the idealistic archetype of residence in Confucian kingship. And the composition shows how the Chinese *literati* found a way to connect a building configuration with the way of heaven and earth. To harmonise with Nature (so as to communicate with her and undergo her influences), the king made his residence (and also the hall for giving audience) resemble heaven and earth in outer appearance (i.e. the round and square shapes) and in detail by distributing equally the key cosmic elements, temporal, spatial and climatic, to its circumferential openings to gain the ultimate balance in the universe. Besides, the king would reside in different circumferential rooms, dress and embellish himself differently in colour, eat different food, and ride⁶⁰ different carriage, in accordance with seasonal change which is cyclical. This way for him to harmonise with heaven and earth reflects what he thinks the way of heaven and earth is, which accords with the understanding of *tianyuan difang* so far: heaven and earth are in visual form round and square, and are in inner structure seen in interplay between the cyclical, monthly and seasonal, change (of heaven) and the fixed, nine-provinced, framework (of earth).

(For an analysis of actual ritual buildings and remains see 2.7.1.)

2.4.2. Ritualistic objects for blessings

The idea of keeping in tune with Nature applies to the forming of ritualistic objects for blessings, and the exploration of which would enrich the understanding of *tianyuan difang*. For this, I shall take into account the so-called TLV mirrors and the diviner's board.

2.4.2.1. The TLV mirrors

It is only through the studies of contemporary sinologists, such as A.G.Bulling, S.Cammann, T.K.Cheng, S.A.Kaplan, B.Karlgren, M.Loewe, L.S.Yang, and W.P.Yetts, that we have clear documentation on the TLV mirrors. The

⁵⁹ For instance, Gu Jiegang holds that the *Mingtang* was but a south-facing ceremonial hall for gathering people and meeting in the ancient times. It was originally not mystical at all. But, he holds, through the Confucian advocates of the Han, the *Mingtang*, together with the *Biyong* and the *Lingtai* are mystified and monopolized by sovereigns. See the *SSYGSYJ* (1983), p.99.

prolific existence of the TLV mirrors seems to be in conformity with the rise of Wang Mang⁶⁰. Wang's rise was mainly due to the social turmoil growing out of economic decline in the late Western-Han period⁶¹. Only by regaining good social order could he secure his leadership. His idea was to restore the ritualistic institution of the ancient sagekings, which were believed to ensure the harmony of the triad of heaven, earth and man, and thus achieve social order, prosperity and peace. Under this idea the system of the *Mingtang* was revised⁶² and a new one was established physically; the standards of measurement and the monetary system were also revised to stabilise the economic situation⁶³. The TLV mirrors reflected the yearning of this period for the unity of social order and cosmic order.

Basically, mirrors mean something supernatural to the traditional Chinese. They were made from pure metal or contained impeccable water at pure *yang* or pure *yin* hours⁶⁴, so that they could abstract the essence of the *yang* and *yin* and thus possess magic powers and be able to protect their owners from the evil spirits and diseases. We have numerous tales about this. (See Postscript 2.6.3.) In the preface of the *Bogu tulu* (An Illustrated Record of Ancient Objects, AD.1111), a paragraph goes:

Although the objects collected here are of the Han or Tang periods, they are modelled on the objects of the remote antiquity. So, those with circular shapes were modelled on heaven; those with square shapes, on earth; those with six protrusions (or mastoids) were to resemble the myriad things; those with eight phases were to fix their positions; on the left and right, on top and under bottom of them were four supernatural animals (*siling*); intermingled with the intersection of the longitude and latitude were the Five Planets; if supposed to provide the number of a day, they bore the names of the twelve two-hour intervals; if supposed to provide the number of a year, they bore the names of the twelve months; surrounding the 'heaven' of the objects, were the twenty-eight stellar lodges; protecting the phases of the objects were the three deities and the eight

⁶⁰S.Cammann (1953), p.201; A.G.Bulling (1960), pp.102-103.

⁶¹Michele Pirazzoli-t'Serstevens (1982), pp.138-146.

⁶²*Ibid.*

⁶³*Ibid.*

⁶⁴To the ancient Chinese, the time at noon (11am-1pm) is the time of pure *yang*, and that at midnight (11pm-1am) is the time of pure *yin*.

guards; (other decorations of the objects) either resemble the dancing maiden, or resemble the real shapes of the five mountains; all those who take charge of the nine fields of heaven and the nine fields of earth were present. Thus, their features were legitimated⁶⁵.

This record contains many mirrors, including the TLV ones. This preface not only endorses the notion that these objects were made in the likeness of the universe in a symbolic manner but also gives a good description of the TLV mirrors. Notably, the decoration on the TLV mirrors is not a decoration for its own sake, but should be regarded as the visualisation of cosmic forces. Another paragraph in the same preface states,

These objects stand for those which endow the myriad things with subtlety, and are their visualisation in tangible shapes and numbers. So, although these objects are constrained by their shapes, they by no means end with these shapes; although they are confined by numbers, they by no means finish with those numbers. They can change and transform in thousands of ways and this can never be predicted. So, they can be equated with the Creator and be friends with Him⁶⁶.

In other words, these objects express tangibly the intangible Creator (*zaowu zhe* who, generally, is the giver of form to the myriad things); subsequently, the intangible Creator is always with these objects. This is, as Yetts put it, "like produces like⁶⁷." In Cammann's terms, "They were considered as actual little universes, through which could be performed magic and wonder-working that might affect the greater universe⁶⁸" In short, the features on these objects were believed to function. In view of this, it might be confirmed that these cosmic features must have fully represented contemporary cosmological knowledge. Thus, in the case of the TLV mirrors: (Fig. 2.4.2.1.1.) the central boss either represents the central pole round which the heavenly bodies turn⁶⁹, or Mount

⁶⁵ *GJTSJC*, Vol.98, p.914.

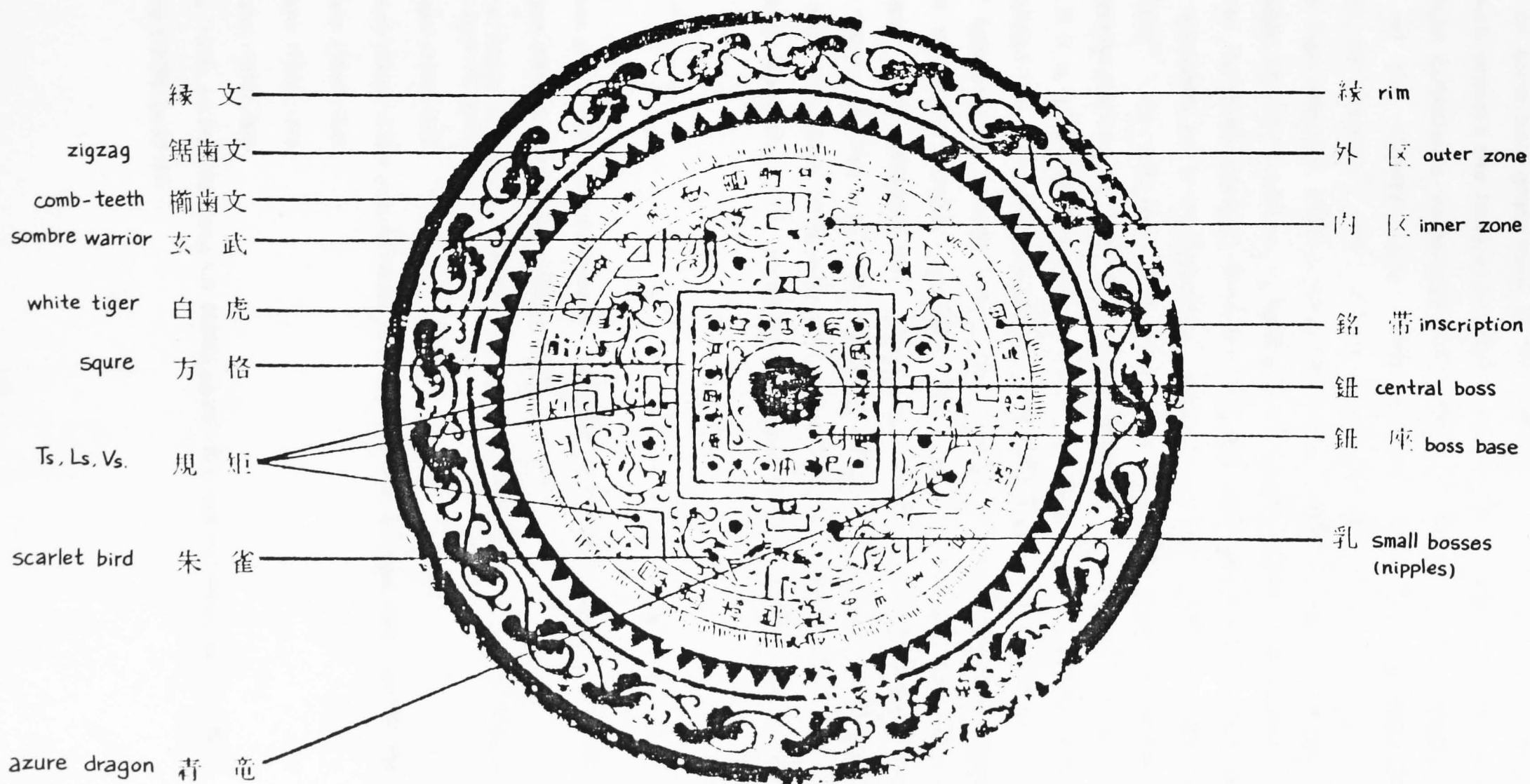
⁶⁶ *Ibid.*

⁶⁷ W.P.Yetts put it, "These (cosmic) symbols represent the firmament and its supposed terrestrial counterpart, the heavenly bodies and the seasons which manifest the workings of nature--- in brief, the entire universe. On the principle that like produces like, the mirror is thus endowed with miraculous powers, partaking of and transmitting vitalizing influences from the mainsprings of life." See W.P.Yetts (1939), p.120.

⁶⁸ S.Cammann (1953), p.200.

⁶⁹ S.Cammann (1948), pp.159-167.

Fig. 2.4.2.1.1. The legend of a typical TLV mirror. (Kyoto National Museum (1969))



(AD.15)

第1図 鏡背各記の名称

(京都府立総合資料館蔵)

所蔵品番号: 京大蔵 100-100-100-100

Kunlun, the geographical centre of the world in ancient Chinese minds⁷⁰; the central square band articulates the area of the Middle Kingdom (China)⁷¹; the small bosses on the square band either represent the heavenly pillars⁷² or the numbers of sons and grandsons of the mirror's owner⁷³; the Ts represent the gates which protect the Middle Kingdom from the Four Seas⁷⁴; the Vs help hint at the eight continents surrounding the Middle Kingdom⁷⁵; the Ls regulate the position of the twenty-eight stellar abodes⁷⁶ and the counterclockwise circulation of planets⁷⁷; and so on. Exactly what the decorative features represent has aroused wide discussion among contemporary sinologists and, for shortage of direct evidence, none has come to any firm conclusion⁷⁸. Their approaches normally tend to presume that the decoration on the TLV mirrors must be modelled on some apparatus, either of the sun-dial⁷⁹, or of the canopy or umbrella⁸⁰. I do not have any fresh view to enrich this controversy. The above interpretation of the decorative features is collected from various sources. If it is accepted, we can see that the ways in which heaven and earth are visualised are quite diverse and all help interpret *tianyuan difang*. In terms of outer appearance, heaven and earth consist of the circle and square; in terms of contents, heaven contains the *siling* or the twenty-eight stellar abodes and earth contains nine square continents, mountains, and the Four Seas; in terms of 'the way', the counterclockwise vs clockwise circulation of heaven and the fixed quietude and squareness of earth are in evidence. Structurally speaking, the interplay of cyclicity and fixity is once again

⁷⁰Ibid.

⁷¹S.Cammann (1953), p.200; and S.Cammann (1948), *ibid.*; Cheng Te-kun (1953), pp.126-127.

⁷²S.Cammann (1948) & (1953), *ibid.*; M.Loewe (1979), pp.73-74.

⁷³Cheng T.K. (1953), pp.128-129; W.P. Yetts (1939), pp.117-118; for more detailed discussion, see B.Karlgren, pp.9-79, especially, pp.30-31ff.

⁷⁴S.Cammann (1948), *ibid.*

⁷⁵S.Cammann (1953), p.200; and his (1948), *ibid.*; also see John S. Major (1984), pp.133-166.

⁷⁶S.Cammann (1948), *ibid.*

⁷⁷S.Cammann (1948), *ibid.*

⁷⁸S.Cammann (1948), *ibid.*

⁷⁹W.P.Yetts (1939), pp.148-165. Yang, L.S. (1945), pp.202-206; and his (1952), pp.124-139.

⁸⁰A.G.Bulling (1955), pp.20-43.

displayed.

2.4.2.2. The diviner's board

We have seen that the mirrors, besides their ordinary function (e.g., for looking in), were actually believed to possess supernatural power. So, the back of the TLV mirror was by no means purely decorative. Michael Loewe confirms Kaplan's tentative connection between the TLV mirror and the diviner's board, the *Liuren shi*, and furthermore tries to demonstrate that the TLV mirror is a transformation of a fixed position of the *shi** (or *shih*) to ensure eternal auspiciousness for the mirror's owner who is usually a dead person and is buried together with the mirror⁸¹. Like the *shi**, the form of the TLV mirror indeed shows a contrast between roundness and squareness, and this contrast is strengthened by the Ts, Ls, and Vs. If we take a look at the *shi**, we might understand the meaning of this contrast better.

The *shi**, a diviner's board, is mainly composed of two parts, one being circular and the other square in outline. The circular one is called heaven disk (*tianpan*) and the square one earth board (*dipan*)⁸². The heaven disk pivots onto the earth board so as to turn round freely. In pictorial configuration, the earth board is divided by two pairs of cross bands to frame the four cardinal directions (*sizheng*) and four intermediate directions (*siwei*), altogether called eight aspects (*bafang*). The earth board is to fix the correct directions for the whole set when the rotation of heaven disk is undertaken for divination.

The *SJc* described the general manipulation of the *shi**,

The operator stood up, adjusting the board with his hands. Raising his eyes to heaven he gazed at the light of the moon; he looked to see where the Dipper was pointing and determined the position where the sun was situated. As auxiliary aids he used a pair of compasses and a set-square, together with weights and scales. Once the four nodal points (*siwei*) were fixed and the eight trigrams were facing one another, he looked for the signs

⁸¹ S.M.Kaplan (1937), pp.21-24; M.Loewe (1979), pp.80-85.

⁸² "BLRSP" (1958), pp.20-23; "WWMJTSZHMKJJB" (1972), pp.14-15; Takigawa Masajiro, "RTLXXQWTK" (1980), pp.198-215, esp. p.202.

of good or evil fortune⁸³.

Here the instruments of measurement help locate the *shi** in its due position. This might explain why, as I argued before, these instruments of measurement were symbolised in the Han period. The *shi** seems to have close ties with the geomancer's compass⁸⁴. With a magnetic needle of constant south pointing, the geomancer's compass set does not need the help of those instruments of measurement. This means that the earth board is fixed to correspond with the cardinal directions.

Another story showing the manipulation of the *shi** concerns Wang Mang. In attempting to protect himself from attack by his rivals Wang Mang held the *shi** and changed the direction he faced from time to time in accordance with the directions the handle of the Big Dipper on the *shi** indicated,

The astronomer of the court placed the diviner's board (*shi**) before him, and ? set the square board for the cyclical position of the sun. Wang Mang turned his mat round in such a way that he seated in accordance with the direction of the handle of the Dipper⁸⁵.

Wang's attempt was a failure and he was beheaded by the Han soldiers⁸⁶. This story reflects his deep belief in protective power of Nature⁸⁷. The *shi** was still in use in late imperial China by which time its manipulation had become very complicated⁸⁸.

⁸³This translation is quoted from M.Loewe (1979), p.77. *SJc*, Bk.128: *Guice liezhuan*, p.3229.

⁸⁴M.Loewe (1979), p.85 & p.206.

⁸⁵M.Loewe (1979), p.78. *HS*, Bk.99b: *Wang Mang zhuan*, p.4190.

⁸⁶W.P.Yetts (1939), pp.119–120. Cf., Harper puts, "By facing in the direction which the cosmic board had determined to be the position of the handle of the Big Dipper, Wang Mang hoped to draw down the divine assistance of the Dipper to drive back his enemies." (See Donald J. Harper (1978–79), p.5.)

⁸⁷*Ibid.*; the function of the *shi**, as Harper puts it, "was to reduce the cosmos into a mechanistic model which could duplicate exactly its macrocosmic counterpart. With such a device it would no longer be necessary to look at the sky in order to determine where the Dipper lay; and its position could be calculated even in daylight or at other times when actual observation of the constellation was not possible." (See Donald J. Harper (1978–79), p.9, n.52.)

⁸⁸For the manipulation of the *shi**, a comprehensive book of the late imperial period is the *Da liuren* (AD.1704); others, see "*BLRSP*", pp.20–23; *Tang liudian*, Bk.XIV; Takigawa, Masajiro, *ibid.*; Derek Walters, *ibid.*, pp.261–270.

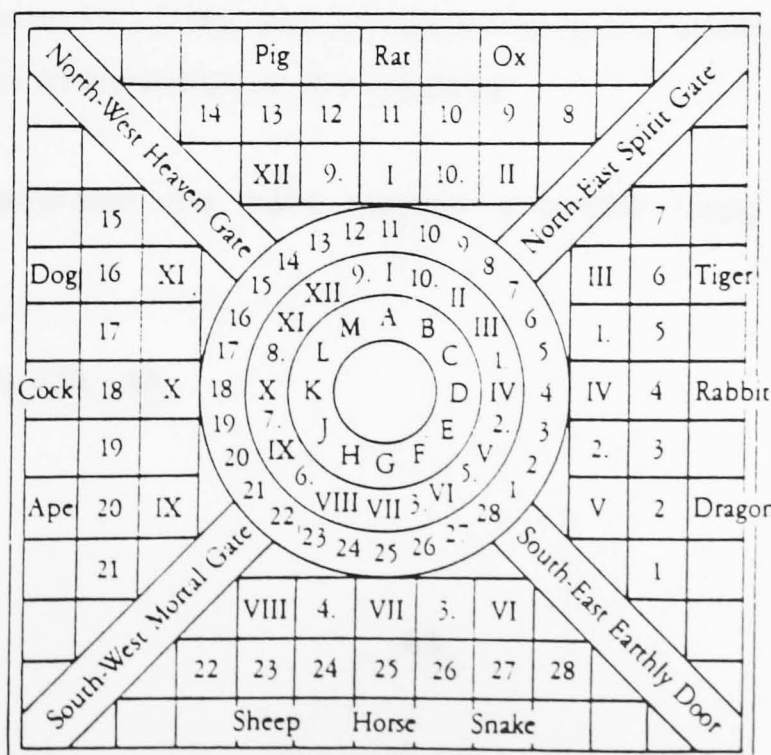
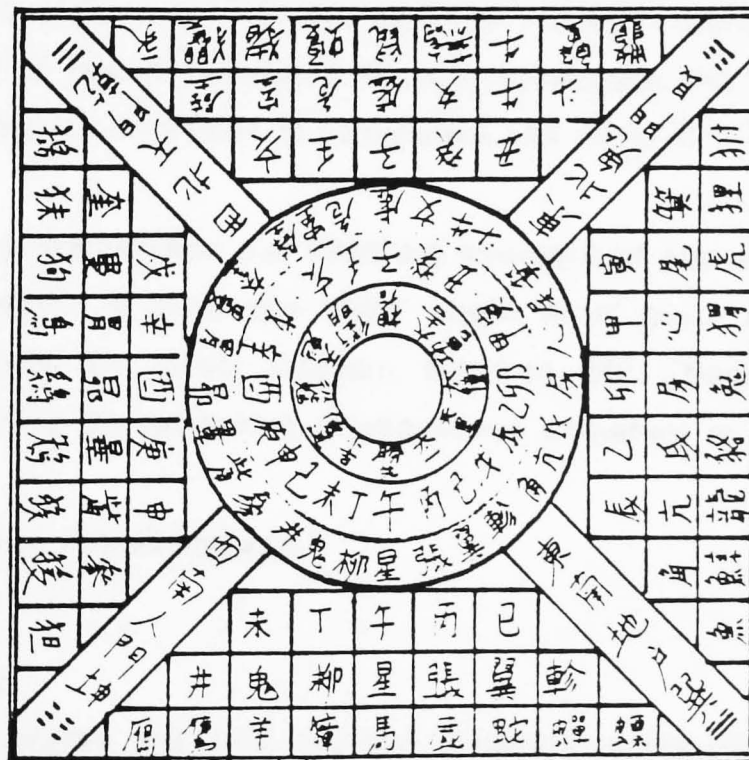
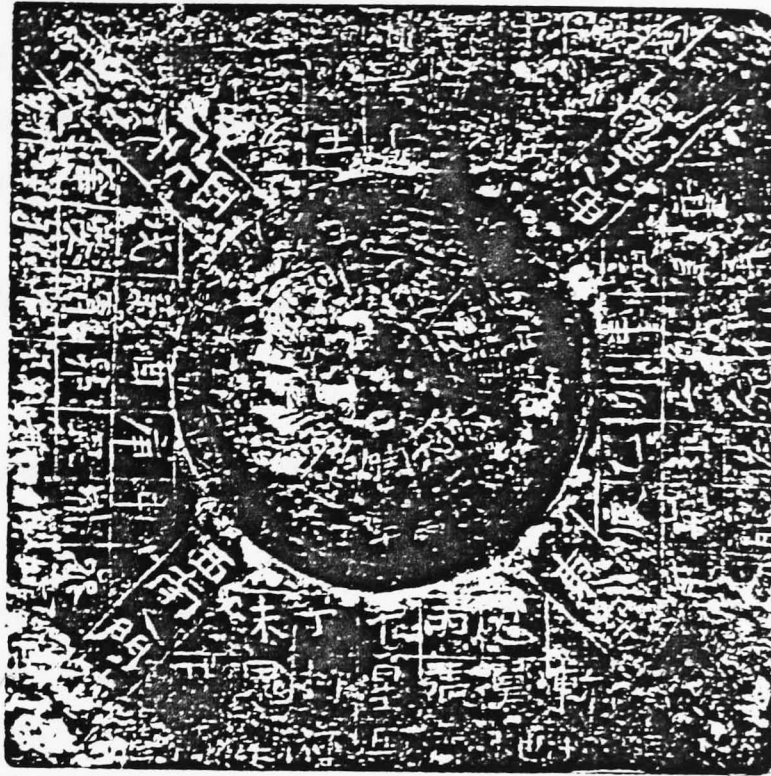
The two stories about the *shi** affirm that, to the Chinese, heaven and earth have both circulative aspects and fixed aspects; and to correspond with heaven and earth, one should identify cardinal directions, on one hand, and turn round accordingly, on the other. This, again, implies a interplay of cyclicity and fixity. This interplay also appears in the organisation of both the heaven disk and the earth board. (Fig. 2.4.2.2.1.) Along the edge of the earth board there are three bands of divisions. The outer band is filled in with the names of the so-called Thirty-six Animals, the middle band with those of the Twenty-eight Constellations, and the inner band with those of eight Heavenly Stems (with the absence of the fifth and sixth which are located at the centre.) The heaven disk also consists of three rings of divisions. The outer ring is filled in with the names of the Twenty-eight Constellations, the middle with those of the Ten Heavenly Stems and the Twelve Earthly Branches, and the inner with those of the twelve dieties, called the *yuejiang* (month spirits)⁸⁹, corresponding to the Twelve Branches. It is crucial to point out that the Twenty-eight Constellations, the Ten Heavenly Stems and the Twelve Earthly Branches appear both on the heaven disk and the earth board. At a glance, this arrangement looks very odd because what belongs to heaven and what belongs to earth are intermingled. However, already in the *LSCQ* there has been the notion that in heaven, there is the way of earth, and on earth, there is the way of heaven. This is echoed in the arrangement on the *shi**. The way of heaven is that which is rotating, and the way of earth is that which is fixed and clearly assigned. Having the arrangement of the *shi** in our minds, we can say that this implies a combination of cyclicity and fixity. Cyclicity contrasts with fixity but the two also complement each other. Fixity provides a sort of framework which is to be filled in by any set of items. Cyclicity ensures that this set of items will change their positions in the framework alternately and periodically.

2.5. Conclusion: the conceptual schema

The adage *tianyuan difang* implies outer formal images of heaven and earth (i.e. the circle and the square) and an inner structure which is the interplay of cyclicity and fixity. The former is illusory, out of the demand to depict heaven

⁸⁹The same as note 88.

Fig. 2.4.2.2.1. A Sui diviner's board. (The plate (above) is taken from "BLRSP" (1958); the Chinese articulation (middle) and the translation (below) are taken from D. Walters (1987))



I-XII Branch
 1.-10. Stem
 A - M Monthly
 Spirit
 1 - 28 Hsiu

and earth physically; the latter is the truer meaning of this adage. In applying this adage to the interpretation of traditional Chinese architecture, the former would play a much smaller role than the latter, because, as I agree with Han Baode⁹⁰, the buildings have seldom been shaped into pure circular or square forms, except a few monumental and ritualistic cases. If this adage is applicable to the interpretation of traditional Chinese dwellings, as I believe it is, its inner structure must play an overwhelming part. This will be justified in later chapters. For the moment, I shall summarise my arguments and reiterate how the exploration of all those relative to *tianyuan difang* exposes the interplay of cyclicity and fixity.

2.5.1. Instrumental manifestations

(a) Cyclicity:

The compasses are the only possible giver of the best circle in the visible world. It exemplifies the absolute standard of man-made circles, which is the physical image of heaven. The operation of the compasses is in sympathy with the revolution of heavenly bodies. It also symbolises the life-giving process of nature in spring. Its operation is circulative and cyclical.

(b) Fixity:

The set-square exemplifies the absolute standard of the visible square which is the image of earth. It gives the 'right' angle, most exact and just, implying the most appropriate (i.e. fixed) location, position, etc. These characteristics also make it symbolise the withering phenomenon of nature in autumn.

2.5.2. Speculative manifestations

(a) Cyclicity:

The circle generates the odd number 3 which, being dynamic and of *yang* belongs to heaven. Also, the way of heaven is round, which manifests in all the cyclical courses of transition in the universe.

(b) Fixity:

The square generates the even number 4 which, being static and of *yin*,

⁹⁰Han Baode (1987), p.20, n.53.

belongs to earth. Also, the way of earth is square, which manifests in all the static and fixed allocations in the universe.

2.5.3. Concrete manifestations

(A) The king's carriage:

(a) Cyclicity:

The wheel symbolises the revolving heavenly bodies and its spokes symbolise the periodicity.

(b) Fixity:

The 28 arcs symbolise the fixed 28 asterisms. Also, the asterisms of the four cardinal directions are stressed by the four banners.

(B) The King's dress:

(a) Cyclicity: –

(b) Fixity:

The significances of the measuring instruments are again regarded as standards (a set of fixed propriety) to model on. Also, the system of attire is fixed and emphasized on the order of the four cardinal directions dominated by the *siling*.

(C) The king's residence:

(a) Cyclicity:

The king would change his room cyclically in accordance with monthly transition.

(b) Fixity:

The openings along the circumference of the residence are numerated according to the fixed numbers of the cosmic elements.

(D) TLV mirrors:

(a) Cyclicity:

The Ls regulate the counterclockwise circulation of heavenly bodies and other pneumatic movements.

(b) Fixity:

The Ts indicate the fixity of the cardinal directions and, with the Vs, articulate the nine square continents of earth.

(E) The diviner's board:

(a) Cyclicity:

The heavenly disk turns round corresponding with temporal transition to show the direction pointed by the handle of the Big Dipper.

(b) Fixity:

The earthly board fixes the spatial (also positional) framework to allocate the handle pointing of the Big Dipper.

As such, apart from the visual form (i.e., the circle and the square), the interplay of cyclicity and fixity is the 'denominator' (or common ground) of all those relative to *tianyuan difang*. But, the correlates making them commutable between one another are in many cases not the same. The operational correlate has justified the symbolism of the measuring instruments. The numerical correlate⁹¹ has justified the link of the spokes (of the king's carriage) to the cycle of the sun and moon (30 in number), of the arcs (of the king's carriage) with the fixed asterisms (28 in number), and of the openings (of the *Mingtang*) with the cosmic elements (4, 8, 12, etc. in number). The directional or ordinal correlate has justified the link of the form of the sageking's clothes or the banners (of the carriage) with the *siling* presiding over the four cardinal directions. And so on. The denominator is 'homogeneous' and is allowed to "exhibit itself in innumerable heterogeneous forms"⁹² through these correlates. These 'innumerable heterogeneous forms' are by all means commutable between one another also through these correlates. In this way, these correlates make it possible for the traditional Chinese to make objects in the likeness of the universe so as to satisfy the yearning for the harmonious relationship among heaven, earth and man.

Cyclicity and fixity might be analogous to other dualistic pairs, such as change vs. constancy, dynamic vs. static, or odd vs. even. But, more than this,

⁹¹ Number meant something more than an arithmetical instrument to the ancient Chinese. In the *Zuo zhuan*, the narration of the year 645BC states that, "Things having been produced, there are then emblems; these emblems (*xiang*(*)) go on to multiply; that multiplication having taken place, there are then numbers." (Fung Yulan (1953), p.91.) Here numbers are abstract representation of the countable objects; and, as Fung Yulan points out, objects existed before numbers.(Fung Yulan (1953), p.91.) But the later scholars seemed to think that numbers existed before objects (Fung Yulan (1953), p.91.), and by the Song period (AD.960-1279), this speculative scholarship has been specified as the 'Study of emblems and numbers' (*xiangshu zhixue*) and number has become an independent being and a medium for the cosmologists to proceed their logical speculation. (For the Chinese of the citation from *ZZb* see *SSJZS*, Vol.6, p.0234.)

⁹²This term is W.E.Soothill's, see W.E.Soothill (1973), p.153.

cyclicity is a periodic transition, be it temporal, numerical, or ordinal; fixity is a framework, be it spatial, numerical, or ordinal. The interplay of cyclicity and fixity is a periodic transition within a fixed framework. So, cyclicity and fixity are hardly an opposite pair, just like that the circle and the square are not paired because of antagonism in form⁹³. Cyclicity in some sense does contrast with fixity but they also complement each other. Fixity provides a framework which is to be filled in by any set of items. Cyclicity ensures that these items change their positions correctly.

Following the explorations in this chapter, there are two problems which should be considered, one concerning the theoretical basis and the other concerning empirical validity. I have put a discussion of these in Postscript 2.6.4.

2.6. Postscripts

2.6.1. *Dao, xiang(*), qi(*)* and *Zhiqi shangxiang*

In the *Yijing xici* (one of the appendices of *Yi jing* or *I ching*, *The Book of Changes*, afterwards, *YJXC*) there is a story about the genesis of the Chinese man-made things⁹⁴. The *YJXC* states that numerous accoutrements of Chinese culture were devices of the old sages motivated by the emblems of *Yi jing*. The first paragraph of the tenth chapter states that, "In the *Yi* (ie, the *Yi jing*) there

⁹³ Li Yiyuan regards *tiānyuan difang* as a pair of dualistic contrast. His explanation is based on Levi-Strauss's thesis that the human being shares common physical characteristics and brain structure, symmetrically composed of a left part and a right part. Because of these inherent characteristics, the human being is liable to dichotomise and pair things; and to *Lǐ*, the square/circle contrast is a case. *Lǐ* goes further and holds that, in the minds of the ancient Chinese, the Nature is ceaselessly revolving and is cyclical, so it is tactful and harmonious; thus the ancient Chinese adopted the circle to symbolise this ceaselessly revolving and harmonious 'way', 'the way of heaven'; contrasted to the 'circle' is the 'square'; so the ancient Chinese adopted the square to symbolise 'earth' which represents man-made culture, i.e., the deviational and conflicting relationships of the human being; this is the original meaning of 'the way of earth is square'; thus the circle is active and the square passive; Heaven or 'Nature' is the resource of powers and earth or culture acts accordingly. (See "*CZQJLTYDFS*" (1981), *ibid.*) *Lǐ*'s interpretation is similar to that of Wu Nelson, already mentioned in the introduction. But, I always feel that the sense of dualistic contrast can not fully represent the inner structure of *tiānyuan difang*.

⁹⁴ *YJXC* was conventionally said to be written by Confucius. But, the current authoritative scholar of Chinese ancient history, Gu Jiegang, dates this part of *Yi jing* to not earlier than the Warring States nor later than the mid-Han, and judges that it was not written by a single author. (See *GJWSKBZ* (1980), pp.6-7; also, Gerald Swanson (1984), p.67.) If Gu's judgement is accepted, *YJXC* would roughly be contemporaneous with the *LSCQ* and the *HNZ*.

are four things characteristic of the way of the sages. We should set the highest value on its explanations to guide us in speaking; on its changes for (the initiation of) our movements; on its emblematic figures for (definite action as in) the construction of implements; and on its prognostications for our practice of divination⁹⁵." And, in Chapter 11, "Therefore of all things that furnish models and visible figures there are none greater than heaven and earth;... in preparing things for practical use, and inventing and making instruments for the benefit of all under the sky, there are none greater than the sages...⁹⁶."

In these passages, three key terms are involved: *qi*(*) (or *ch'i*, translated into 'implements' by J.Legge and into 'things', 'objects', or 'tools' by Wilhelm.), *dao* (or *tao*, translated into 'the way' by Legge, while untranslated by Wilhelm.) and *xiang*(*) (translated into 'emblematic figures' by Legge and into 'images' by Wilhelm.). In the *YJXC*, the words *dao* and *qi*(*) denote two levels of being, and the distinction between the two is similar to that between the metaphysical and the physical. In Chapter 12 of the *YJXC*, "Hence that which is antecedent to the material form exists, we say, as an ideal method (Legge's another translation of *dao*), and that which is subsequent to the material form exists, we say, as a definite thing (Legge's another translation of *qi*(*))⁹⁷." And in the *YJXC*, *xiang*(*) is the 'form', both visual and conceptual but not physical; and it is very often specified as the 'emblematic figures', ie, the pictorial appearance of those sixty-four hexagrams⁹⁸. Literally, the Chinese word *xiang*(*) is elephant, and, figuratively, it means image or semblance or likeness. Han Fei Zi had once explained the relation between an elephant and these figurative meanings, "Men seldom see a live elephant (*xiang*(*)). But when they obtain the bones of a

⁹⁵James Legge (1899), Vol.3, pp.367-368. Cf. Wilhelm's translation: "The Book of Changes contains a fourfold *tao* of the holy sages. In speaking, we should be guided by its judgement; in action, we should be guided by its changes; in making objects, we should be guided by its images; in seeking an oracle, we should be guided by its pronouncements."(Wilhelm, R. (1985), p.314). (Cf., *SSJZS*, Vol.1, p.0145.)

⁹⁶J.Legge (1899), Vol.3, p.373. Cf. Wilhelm's translation: "Therefore: There are no greater primal images than heaven and earth.... With respect to creating things for use and making tools helpful to the whole world, there is no one greater than the holy sages..."(Wilhelm, R. (1985), p.319). (Cf., *SSJZS*, Vol.1, p.0157.)

⁹⁷J.Legge (1899), Vol.3, pp.377-378. Cf. Wilhelm's translation: "Therefore, what is above form is called *tao*, what is within form is called tool."(Wilhelm, R. (1985), p.323). (Cf., *SSJZS*, Vol.1, p.0158.)

⁹⁸As Wilhelm put it correctly: "*Tao* is taken here in the senses of an all-embracing entelechy. It transcends the spatial world, but it acts upon the visible world – by means of images, i.e., ideas inherent in it,... – and what hereby comes into being are the objects. An object is spatial, that is, defined by its corporeal limits; but it cannot be understood without knowledge of the *tao* underlying it."(Wilhelm, R. (1985), p.323).

dead elephant, they follow their pattern to visualize the living. That which enables people to visualize in their minds is called an image (*xiang*(*))⁹⁹." As mentioned above, in the *IJXC*, *xiang*(*) is specified as any of the sixty-four hexagrams. This is because the sixty-four hexagrams are all a composition of a full line (—) and a broken line (— —), and each of them represents one of the complex phenomena of all under the sky. Thus, *xiang*(*) in the *YJXC* is a pictorial manifestation of the likeness of the universe. The *YJXC* reveals this in the twelfth chapter, "Hence, to speak of the emblematic figures: — (The sage) was able to survey all the complex phenomena under the sky. He then considered in his mind how they could be figured, and (by means of diagrams) represented their material forms and their character. Hence those (diagrams) are denominated Semblances (*xiang*(*))¹⁰⁰." And in Part II, Chapter 2 of *YJXC*, "Therefore what we call the Yi (*Yi jing*) is (a collection of) emblematic lines. They are styled emblematic as being resemblances¹⁰¹." In short, we might say, *dao* is concerned with what is 'above form', *qi*(*) with what is 'below form', and *xiang*(*) with 'form', the intermediate medium between *dao* and *qi*(*). So, the in the *YJXC*, "The (first) appearance of thing (as a bud) is what we call a semblance (*xiang*(*)), when it has received its complete form, we call it a definite thing (*qi*(*))¹⁰²." Here, *xiang*(*) is not only an appearance but an appearance of something in embryo. *Qi*(*) is the definite and grown-up thing. *Xiang*(*) is non-material, while *qi*(*) is material.

In fact, the distinction between *dao* and *qi*(*) has attracted the interests of all prominent Chinese scholars of every period and has been understood differently. Zhu Xi (AD.1130–1200), for instance, holds that, "Everything that has shape and form is instrument (*qi*(*)). That which constitutes the Principle (*li*) of this instrument is the way (*dao*)¹⁰³." And, "What is 'above shapes' (*xing er*

⁹⁹ *ESEZ*, p.1139; the translation follows James A. Hart (1984), p.46.

¹⁰⁰ Cf. Wilhelm's translation: "Therefore, with respect to the Images: the holy sages were able to survey all the confused diversities under heaven. They observed forms and phenomena, and made representations of things and their attributes. These were called the Images"(Wilhelm, R. (1985), p.324).(Cf., *SSJZS*, Vol.1, p.0158.)

¹⁰¹ J.Legge (1899), Vol.3, p.386. Cf. Wilhelm's translation: "Thus the Book of Changes consists of images. The images are reproductions"(Wilhelm, R. (1985), p.336).(Cf., *SSJZS*, Vol.1, p.0166.)

¹⁰² J.Legge (1899), Vol.3, p.372. Cf. Wilhelm's translation: "What manifests itself visibly they called an image; what has bodily form they called a tool." (Wilhelm, R. (1985), p.318) (Cf., *SSJZS*, Vol.1, 0158.)

¹⁰³ Fung Yulan (1953), p.534.

and has no shape or shadow, is Principle (*li*) What is 'within shapes' (*xing er xia shang*)¹⁰⁴ and does have actuality and shape, is instrument (*qi*(*))¹⁰⁴." Zhu Xi's assertions are not far away from that in the *YJXC*. *Dao* is a principle and *qi*(*) is its embodiment in matter. But, quite contrary to this, Wang Fuzhi (AD.1619–1693) holds that there is *qi*(*) only, which *dao* naturally accompanies, "Beneath heaven there is nothing but 'instrument'(*qi*(*)). *Dao* is the '*dao*' of instrument, but instrument cannot be said to be the instrument of *dao*. To be sure, men are capable of saying that without *dao* there would be no instrument. Yet, on the other hand, if there be instrument, how can we then be afraid of there being no *dao*?... Few men are capable of saying that without instrument there would be no *dao*, yet this is truly so¹⁰⁵." A third scholar, Dai Zhen (AD.1723–77), differs from Zhu and Wang and holds that *dao* is *qi*(*), not Principle which is beyond time and space. He equates *dao* with *yin yang* and the Five Agents (elements), "The Ether (*qi*-flow seems better) of the *Yin* and *Yang* and of the Five Elements lacks shape or concreteness, and as such constitutes the *dao* that is above shapes. Men and things, however, 'are all equally endowed' with this Ether, and it is with their formation that it assumes definite shape and substance. This process is known as that of the 'evolutions of the Ether'(*qihua*), and while the concrete objects produced thereby constitute the particularised 'instruments'(*qi*(*)) that lie within shapes¹⁰⁶." Dai does not deny the existence of Principle (*li*), but he differs Principle from *dao* and believes that the myriad things would acquire their own particular Principle, "such as something straight accords with the plumb-line, something level with the water-level, something round with the compasses, and something square with the set-square¹⁰⁷." The difference of opinion is diverse. One should not regard the interpretation between *dao*, *qi*(*), and *xiang*(*) in the *YJXC* as typical. However, it had received wider audience and I shall follow the *YJXC* in the further discussions. On the whole, *dao*, *xiang*(*) and *qi*(*) in the *YJXC* denote three levels of being: that which is above form (metaphysical, *dao*), that which is the form (intermediary symbol, *xiang*(*)), and that which is below form (or within form, following Wilhelm) (physical, *qi*(*)).

¹⁰⁴Fung Yulan (1953), *ibid.*

¹⁰⁵Fung Yulan (1953), p.642.

¹⁰⁶Fung Yulan (1953), p.654.

¹⁰⁷Fung Yulan (1953), p.655.

Going back to the *YJXC*, the emblematic figures were said to be composed by the sage (specifically, Fuxi) through his observation of complicated phenomena of the universe and they inspired sages (including Fuxi himself) to devise *qi*(*) for the public use and thus benefit the world people. Much clearer illustrations for this are given in Chapter II of Part II,

Anciently, when Pao-xi (ie, Fuxi) had come to the rule of all under heaven, looking up, he contemplated the brilliant forms exhibited in the sky, and looking down he surveyed the patterns shown on the earth. He contemplated the ornamental appearances of birds and beasts and the (different) suitabilities of the soil. Near at hand, in his own person, he found things for consideration, and the same at a distance, in things in general. On this he devised the eight trigrams, to show fully the attributes of the spirit-like and intelligent (operations working secretly), and to classify the qualities of the myriads of things. He invented the making of nets of various kinds by knitting strings, both for hunting and fishing. The idea of this was taken, probably, from Li (the third trigram, and the thirteenth hexagram)....¹⁰⁸.

In this way, the *YJXC* presumes that the ancient sages had devised the numerous accountrements, including nets for fishing and hunting, share and ploughhandle, midday market for exchange, clothing, canoes and oars, oxen and yoked horses for the carriage, the double gates for defence and the clapper for warning, pestles and mortars, bows and arrows, houses, coffins, as well as, characters and bonds¹⁰⁹.

Subsequently, the four-word phrase, *zhiqi shangxiang* (making objects guided by the emblematic figures, i.e., in the likeness of universe), was widely mentioned by the Chinese people as it helps explain the formation of man-made things. And, although originally this phrase means that the emblematic figures hint at principles for making things in a very utilitarian sense, it also applies symbolically. Often in the latter sense it underlies the making of objects in the likeness of heaven and earth. It may well be

¹⁰⁸J.Legge (1899), Vol.3, pp.382-385. Cf. Wilhelm's translation: "When in early antiquity Pao Hsi ruled the world, he looked upward and contemplated the images in the heavens; he looked downward and contemplated the patterns on earth. He contemplated the markings of birds and beasts and the adaptations to the regions. He proceeded directly from himself and indirectly from objects. Thus he invented the eight trigrams in order to enter into connection with the virtues of the light of the gods and to regulate the conditions of all beings. He made knotted cords and used them for nets and baskets in hunting and fishing. He probably took this from the hexagram of THE CLINGING..."(Wilhelm, R. (1985), pp.328-329). (*SSJZS*, Vol.1, p.0166.)

¹⁰⁹These English terms of implements follow J.Legge (1899). Vol.3.

supposed that, in the past, utility and symbolism were one, both functional.

2.6.2. The way of kingship in traditional China

The way of kingship in China was closely associated with Confucianism. Out of the yearning for a harmonious relationship among the triad, heaven, earth, and man, the Confucians identified a set of norm, called the rite (*li*), which, according to the *Zuo zhuan*, is "the fundamental thread (*Jing*) of heaven, the true meaning (*Yi*(*)) of earth, and the course of behaviour of the people¹¹⁰." In order to ensure this harmony, the human emotions and desires should be regulated (*jie*) and refined (*wen*), and kept within their proper scope. Thus the conflicts between people will be prevented. So, the rite gives the propriety of human behaviours, which, once ensured, would make the machine of society work properly¹¹¹. (The significance of rite in Confucianism is similar to the *dao* in Daoism) In the important Confucian book, the *Li ji*, we read, "(The) rules of ceremony (Legge's translation of the rite) must be traced to their origin in the Grand Unity. This separated and became heaven and earth. It revolved and became the dual force (in nature, ie, the *Yin* and *Yang*). It changed and became the four seasons. It was distributed and became the breathings (thrilling in the universal frame). Its (lessons) transmitted (to men) are called its orders; the law and authority of them is in Heaven¹¹²." And, the early Confucian, Xunzi (his works were compiled in ca. 240BC) has it that, "*Li* (the rite) is that whereby Heaven and Earth unite, whereby the sun and moon are bright, whereby the four seasons are ordered, whereby the stars move in the courses, whereby rivers flow, whereby joy and anger keep their proper place¹¹³." Xunzi identifies the man in the triad as a superior man whose duty is to know the Way of Heaven. The superior man is "the source of the rules of proper conduct (*Li*) and justice (*Yi*(*)). To carry them out, to practice them, to study them much, and to love them greatly is the source of being a superior man. For Heaven and Earth give birth to the superior man; the superior man brings

¹¹⁰J.A.Hart's translation, see J.A.Hart (1984), p.50. (*SSJZS*, Vol.6, p.0888.)

¹¹¹Fung Yulan (1952), p.338.

¹¹²J.Legge (1967), Vol.I, pp.386-388. (*LJ, Liyun* Chapter, in *SSJZS*, Vol.5, p.0438.)

¹¹³Homer H. Dubs (1927), p.223. (*XZ*, Bk3, in *ESEZ*, p.334.)

Heaven and Earth into order; the superior man forms a triad with Heaven and Earth; he is the controller of all things, the father and mother of the people¹¹⁴.” Through the notion of the ‘superior man’, Xunzi justifies the Chinese kingship. The ruler, the Son of Heaven, transforms the ways of heaven and earth into social orders and leads the people.

2.6.3. Tales about the magic power of mirrors

The pharmacologist of late imperial China, Li Shizhen, was of the opinion that the mirror was the essence of water and metal and was bright inside while dark outside. So, he thought that an old mirror, like an old sword, had its spirit; thus it could ward off evil spirits and defy wickedness. Thus, he suggested that every household hang a big mirror¹¹⁵. Liu Genchuan, another ancient Chinese, holds a quasi-psychological opinion that man always thinks of his shape. He can face a nine-*chun* (Chinese inch) mirror (named *Changshou*, i.e., longevity.) and familiarise himself with his self. Long afterwards, his body would not separate from his spirit, and thus no disease will be able to invade his body¹¹⁶. In Ge Hong’s *Baopu zi* (Book of the Preservation-of-solidarity Master, ca. AD. 4th century.), an item notes that the myriad things of old age can incarnate their essences to befuddle human beings, but they can not do this in front of a mirror. So, when going to the mountains, a Daoist priest always bears a bright mirror of more than nine *chun* in diameter on his back. Thus the evil spirits would not dare to go near, and would run away at the sight of its own true shape in the mirror¹¹⁷. Another medical book, *Shenghui fang*, suggests that a mirror be hung on the leg of a baby cot if the baby cries nightly. The *Xijing zaji* (Miscellaneous Notes about the West Capital) records that, on his first visit to the Qin palace in Xianyang, the first Han emperor walked around Qin’s royal storehouse and found a square mirror which, measuring four *chi* (Chinese foot) in width and five *chi* and nine *chun* in height, was bright both outside and inside. If one went straight to it, he would see an upside down image of

¹¹⁴Homer H. Dubs (1927), pp.134-135. (*XZ*, Bk.5: (9) *Wangzhi*, in *ESEZ*, p.306.)

¹¹⁵*GJTSJC*, Vol.98, pp.931-932.

¹¹⁶*GJTSJC*, *ibid.*

¹¹⁷*Ibid.*

himself. If approaching it with his hands covering his body at the location of his heart, he would clearly see his intestines, his stomach, and his five inner organs. So, if one suffered from internal diseases, he could see where the problem was. If a wicked woman faced this mirror, her gall bladder would swell up and her heart would quiver. Qin Shihuang (the first Chinese emperor) used to use it to face female court attendants and would kill those with a swollen gall bladder and a quivering heart¹¹⁸. Another tale tells how the emperor Ming of the Tang worshipped a mirror and prayed for rain to release draught, and this was a success¹¹⁹.

It is hard for us to believe any magic power in mirrors. But, the above stories were taken seriously by the ancient Chinese. Even nowadays in Taiwan, some households still have mirrors hung to ensure health and auspiciousness. We can well realise how the ancient Chinese were excited by the capability of mirrors to reflect impeccably the images of the myriad creatures and things.

2.6.4. More problems to be considered

2.6.4.1. The problem of the theoretical basis

In dealing with Chinese problems and materials, contemporary Chinese scholars are liable to adopt Western theories for their theoretical bases. Li Yiyuan is with this case¹²⁰. But, they have never explained how a Western idea is applicable to an Eastern problem. Although some comparative scholarship shows some common cultural phenomena shared by peoples of all over the world, the differences are often disregarded. In view of this, I suggest that, in dealing with Chinese problems, it is much more appropriate to apply a theory that is well based on Chinese culture. And, this is what has been attempted in this chapter.

¹¹⁸Ibid. (*Xijing zaji*, Bk.3, in *SBCKCB*, Vol.027)

¹¹⁹Ibid.

¹²⁰Even in the scholarship of European architecture, I often see some philosophical approaches, e.g. that of phenomenology or that of Marxism. But they are only very superficial applications of these philosophies. It seems to be a good reason to be sketchy in using a philosophy for architecture study. However, this reason often ends up with an excuse for superficiality.

2.6.4.2. The problem of empirical validity

Chronologically, the majority of materials dealt with in this chapter dated not later than the Song period. That is, it does not cover every period of traditional China. So, this chapter is by no means a historical study. Indeed, it is not meant to be; rather, the aim has been to establish a conceptual schema and to ensure that this is culturally well based. It has touched many facets of Chinese culture which well support it but it has never been all-embracing. It may well be criticised as a subjective interpretation rather than an objective reconstruction.

S.Cammann has stated that,

A given Chinese symbol may have begun with deep religious or philosophical connotations, then passed over into the realm of magic and superstition to serve as a lucky charm, finally degenerating into a mere ornament for meaningless decoration¹²¹.

And through his historical examination, he holds that "Cosmic symbolism reached its height in the long period which began about the fourth century BC, toward the end of the Zhou, and continued on through the Han Dynasty¹²²." The range of dates of most of the materials used in this chapter confirms Cammann's arguments to some extent. Indeed, very few objects of after that period were obviously made as a concrete embodiment of *tianyuan difang*. When they were, it is quite questionable if the makers were motivated by any other than a desire for decoration. *Tianyuan difang* is articulated in the *Zhoupi suanjing* belonging to the earliest school of Chinese cosmology whose popularity was sustained hardly later than ca. AD.600. And, it is evident that, enlightened by the Western scientific knowledge through Jesuit missionaries, the Chinese people of late imperial periods actually understood and were ready to accept that the earth is of a sphere in shape and turns round the sun. This can be exemplified by the book of this period, *Tianwen wenda* (The Questions and Answers on Astronomy, AD.1849). However, in view of the fact that the imperial worship of Heaven at the round altar and of Earth at the square altar lasted until the second decade of the twentieth century, one is more or less

¹²¹S.Cammann (1953), p.197.

¹²²S.Cammann (1953), *ibid*.

aware that there remained some meaning that did not destroy the validity of *tianyuan difang* when challenged by any new empirical discovery. Although *tianyuan difang* may well be an idea which resulted from empirical observations as well, it is imbued with cosmic speculations. It is in its reference to the 'ways' of heaven and earth that *tianyuan difang* has stayed meaningful to the traditional Chinese. It is more transcendental than empirical. This inconsistency between metaphysical speculation and empirical observation has been known to the Chinese since not later than the early years in the second millennium of our era when the Song cosmologists, such as Shao Yong, calculated years and calendar on the basis of the theorem of *the Book of Changes* and the result was quite different from empirical observations¹²³. Despite this, the speculative cosmology has never been devalued. Improved empirical observational knowledge is one thing, metaphysical speculation is another. The former has never faulted the latter successfully and made the latter untrue. Of course, Chinese culture is an accumulative one. The Chinese people are liable to be nostalgic and are unwilling to deny past sayings in front of new ones. So, we often see a sort of compromise whenever new ones contradict old ones¹²⁴. Of course, this problem cannot be explored fully within these few words. Anyway, I believe that the underlying meanings of *tianyuan difang* are always with the Chinese and have dominated their way of thinking. Cammann might be right and, parallel to his arguments, *tianyuan difang* might have become hardly more than 'superstitious lucky charm' in late imperial China. Inversely, however, this does mean that to understand the 'superstitious lucky charm' fully, one needs to go back to the Zhou and Han periods to trace its genesis. With the articulation of Fung Yulan, we have seen that the basic systems of Chinese

¹²³A very good discussion of this is to be seen in John B. Henderson (1984), especially in Chapters 6, 7, 8, & 9.

¹²⁴This can be seen from the fact that many prominent Chinese ancient scholars would like to devote themselves to the annotation of the ancient Masters' classics rather than to the establishment of their own manifestoes. And their annotations were often not critical at all. Instead, they tried to argue for the ancient Masters.

thought have been completed by these periods¹²⁵. In tracing any Chinese thought, we should go back to them.

Therefore, to interpret architectural production in late imperial China, I believe I am well justified in establishing a conceptual schema traced back to the Zhou and Han periods. As a conceptual schema, it is always tentative, and its validity cannot be determined except within the context of the whole thesis.

¹²⁵To Fung Yulan, for instance, the *HNZ* of the early Han has marked the watershed of Chinese thought. He regards it as the last work of those in the Period of Philosophers (i.e. the so-called *Zi* the masters.). Fung has divided Chinese thought into two periods. The other is named by him the Period of Classical Learning. Fung has good reasons to do so, "In order to gain a hearing for their ideas, said he, "the philosophers of the later period, no matter whether these ideas were new or not, were all obliged to attach themselves nominally to one or another of the schools that had been flourishing during the Period of the Philosophers,..." (Fung Yulan (1953), pp.2-3.) In other words, the systems of Chinese thought have been established fundamentally by the time marked by the *Huainanzi* which, in terms of J.A. Howard, "stands at the end of one tradition and the beginning of another." (Jeffery A. Howard (1984), p.119.)

2.7.1. Appendix: Imperial ritual buildings

There are a few extant imperial ritual buildings and remains which richly reflect the Chinese understanding of *tianyuan difang* because they were the places for the Chinese emperors to communicate with heaven and earth and were planned in conformity with the likeness of the universe. These buildings include (a) the ritual hall of the Xin dynasty (AD.9–23) (b) the altars to heaven and earth of Ming–Qing China.

(a) The ritual hall of the Xin dynasty

The foundations of an imperial ritual hall were unearthed in the 1950s in the southern suburb of Han Chang'an¹. Built in Wang Mang's reign², its plan shows a striking similarity to the TLV mirrors flourishing in the same period (see 2.4.2.1.). The reconstruction by Wang Shiren³ shows that the ritual hall had a three-level square structure (though with recessed corners) standing on a circular platform. It was guarded by four L-shaped corner buildings and four tower-gates at the cardinal points, all joined by a wall to complete a square boundary. The whole building is encompassed by a circular moat which was apparently then surrounded by woodland (see Fig. 2.7.1.1.). The three-level structure contained the *taixue* (the imperial academy) on the ground floor, the *Mingtang* (the Hall of Light) on the first floor and the *lingtai* (the observatory) and the *taimiao* (the imperial ancestral hall) on the top floor⁴ (see Fig.2.7.1.2.).

The plan shows both a double interplay between the circle and the square (from outside inwards, circle --> square --> circle --> square) and interplay between the natural (water and woods) and the ordered (the square buildings). In the words of Steinhardt, "The essence of the symbolism of the ritual hall lies in the two perfect shapes that comprise the hall, the circle, denoting heaven,

¹Steinhardt, N.S. and others (1984), p.70. The original report for this excavation is Tang Jinyu, "Xi'an xijiao Han dai jianzhu yizhi fajue baogao" (唐金裕, 西安西郊漢代建築遺址發掘報告), *Kaogu xuebao* (考古學報), No.2, 1959, pp.45–54.

²Steinhardt, N.S. and others (1984), *ibid.*, p.72.

³Wang Shiren, "Han Chang'an cheng nanjiao lizhi jianzhu yuanzhuang di tuice" (王世仁, 漢長安城南郊禮制建築原狀的推測), *Kaogu* (考古), No.9, 1963, pp.501–515.

⁴Steinhardt, N.S. and others (1984), *ibid.*, pp.75–76.

and the square, representing the order imposed by man on his universe, the earth⁵." This composition has similarities to that of the *biyong* of the Qing in the Forbidden City which acted as the classroom of the Qing emperors. This has a square hall standing in a circular pond and connects with the outside by four bridges at its cardinal points⁶ (see Fig.2.7.1.3.).

(b) The altars to heaven and earth of Ming-Qing China

The imperial ritual buildings in actual existence to this day and relevant to *tianyuan difang* are the Altar to Heaven complex (*tiantan*) and the Altar to Earth (*ditan*) in Beijing, both of which reflect the Chinese understanding of heaven and earth in terms of outer appearance and numerology.

The main part of the Altar to Heaven complex (*tiantan*) is composed of two buildings: the Circular Mound (*huanqiu*) and the Hall for Prayer for a Prosperous Year (*qiniandian*) (see Fig. 2.7.1.4.). The Circular Mound has three terraces at different levels, each paved with marble slabs or flags. The top level, measuring 9 *zhang* in diameter, is paved with 9 concentric bands of flags around the central area, the bands consisting of 9 to 81 flags respectively. The middle level, measuring 15 *zhang* in diameter, is paved with another 9 concentric circular bands, the bands having from 90 to 162 (9x18) flags. The ground level, measuring 21 *zhang* in diameter, is paved with a further 9 concentric circular bands, consisting of 171 (9x19) flags for the inner band rising to 243 (9x27) for the outer. So, the diameters contain all the heavenly numbers: 3, 5, 7, 9. Also, 1 *zhang* is equal to 81 *cun*, and the sum of the three diameters is 45 *zhang*. Furthermore, the numbers of the panels infixed to the balustrades over the fringe of each level are also multiples of 9: on the top level, 72 (4x2x9); on the middle level, 108 (4x3x9); and on the ground level, 180 (4x5x9). The sum of 72, 108, and 180, being 360, accords with the days of a year⁸. Nine is odd,

⁵Ibid., p.77.

⁶*QDDQHDTSL* (1963), p.1314. (Its 1st ed. was printed in 1899.)

⁷The English terms for *tiantan*, *huanqiu*, and *qiniandian* are taken from Steinhardt (1984), p.145. The Altar to Heaven Complex appearing to us today is a result of several alternations in Ming-Qing periods. For these alternations and their dates a comprehensive report is given by Shan Shiyuan in his "*Mingdai yingzao shiliao: Tiantan*" (單士元, 明代營造史料: 天壇), *Zhongguo yingzao xueshe huikan* (中國營造學社彙刊), 3 (5) 1935, pp.135-137.

⁸All the above numerical relationships are recorded in the *QDDQHDTSL* (1963), p.1054.

heavenly, and the zenith of *yang*. It needs to be so because here is the place for the emperors to communicate with heaven. The Circular Mound is contained in a square walled enclosure which seems to be meant to stabilize the dynamic circle and to protect the territory (see Fig. 2.7.1.5.).

The Hall for Prayer for a Prosperous Year (*qiniandian*), which stands on another three-level circular terrace, is also circular in shape with 3 levels of roof, 3 doors and 9 windows, and it is supported by 12 outer columns, 12 inner columns, and 4 larger central columns⁹. The four central columns symbolize the seasons; the 12 inner columns, the months; the 12 outer columns, the temporal divisions of the traditional Chinese day. The sum of 4, 12, and 12 symbolizes the 28 constellations¹⁰. Again, the Hall is enclosed in a square walled territory (see Fig.2.7.1.6.).

Thus, in the Altar to Heaven complex, we see every effort to associate with the way of heaven.

In the Altar to Earth (*ditan*), which is not so well-known, the main edifice is the Square Swamp Altar (*fangzetan*) (Fig.2.7.1.7.) which is a square altar surrounded by a square channel of water. The total length of this channel is 49 *zhang* 4 *chi* and 4 *cun*, its depth is 8 *chi* and 6 *cun* and its width is 8 *chi*. The square altar is a 2-level marble terrace. The length of the side of the upper level is 6 *zhang*; of the lower level, 10 *zhang* and 6 *chi*. Each level has four staircases of 8 steps at its cardinal points. The upper level is paved with an even number of flagstones: at the centre is a square area of 6x6 flagstones, and the rest of the area is divided into 8 squares, one at each of the 4 cardinal points and one at each of the 4 corners¹¹. Each is paved with 8x8 flagstones. In other words, the area of the upper level, apart from the 6x6 square in the centre, is paved with 8 concentric square bands of flagstones, containing, respectively, 36, 44, 52 ... up to 92 (= 36 + 7x8) stones. The lower level is also paved with 8 concentric square bands of, respectively, 100 to 156 (= 100 + 7x8)

⁹ *QDDQHDTSL* (1963), p.1084.

¹⁰ Steinhardt, N.S. and others (1984), p.145.

¹¹ This ninefold structure which is, in fact, 1 (the central square) plus 8 (the surrounding squares), reflects the common notion in ancient China of a ninefold (8 plus the centre) division of the earth at every scale. See also references on p.145ff below to Zou Yan's cosmography and John S. Major's reconstructions of the Chinese concepts of the nine provinces.

stones. That is, this level has sixteen square panels of 8x8 flagstones at the four cardinals and four panels of 8x8 stones at the four corners. Thus, in the numerology of the Square Swamp Altar, the numbers 2 (for the levels), 6 and 8 play an overwhelming role, in order to accord with the even, *yin* characteristics of the earth¹².

The Altar to Heaven complex and the Altar to Earth, one located to the southern suburb of the Forbidden City and facing to the south, the other to its northern suburb and facing to the north (the zenith of *yin*), express the interplay between the way of heaven and that of earth: between the circle and the square, between the odd and the even, and between *yang* and *yin* (see Fig.2.7.2.8.).

To sum up, the few actual ritual buildings and remains once again demonstrate how the Chinese conceived the way of heaven and earth and what *tianyuan digfang* meant to them. Heaven is circular and is represented by the form of the circle. It is *yang*, dynamic, odd in number and natural; and it contains all the temporal (or calendrical) elements of the universe. Earth is square and represented by the form of the square. It is *yin*, static, even in number and ordered, and contains the spatial characteristics.

¹²The above numerical relationships are recorded in the *QDDQHDTSL* (1963), p.1098.

Fig. 2.7.1.1. The Xin Ritual Hall: the overall view. (above) The survey plan. (below) The reconstruction bird view. (ZGGDJZS (1980))

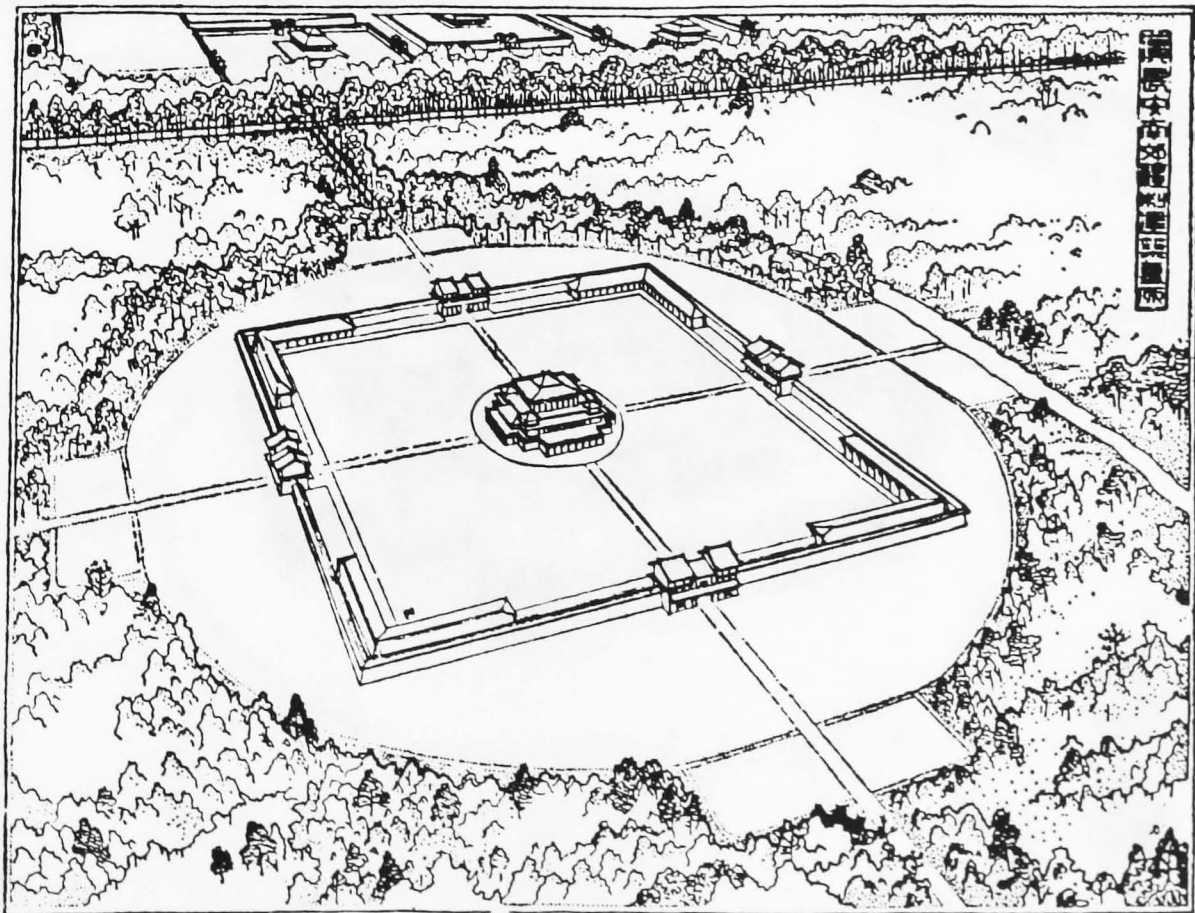
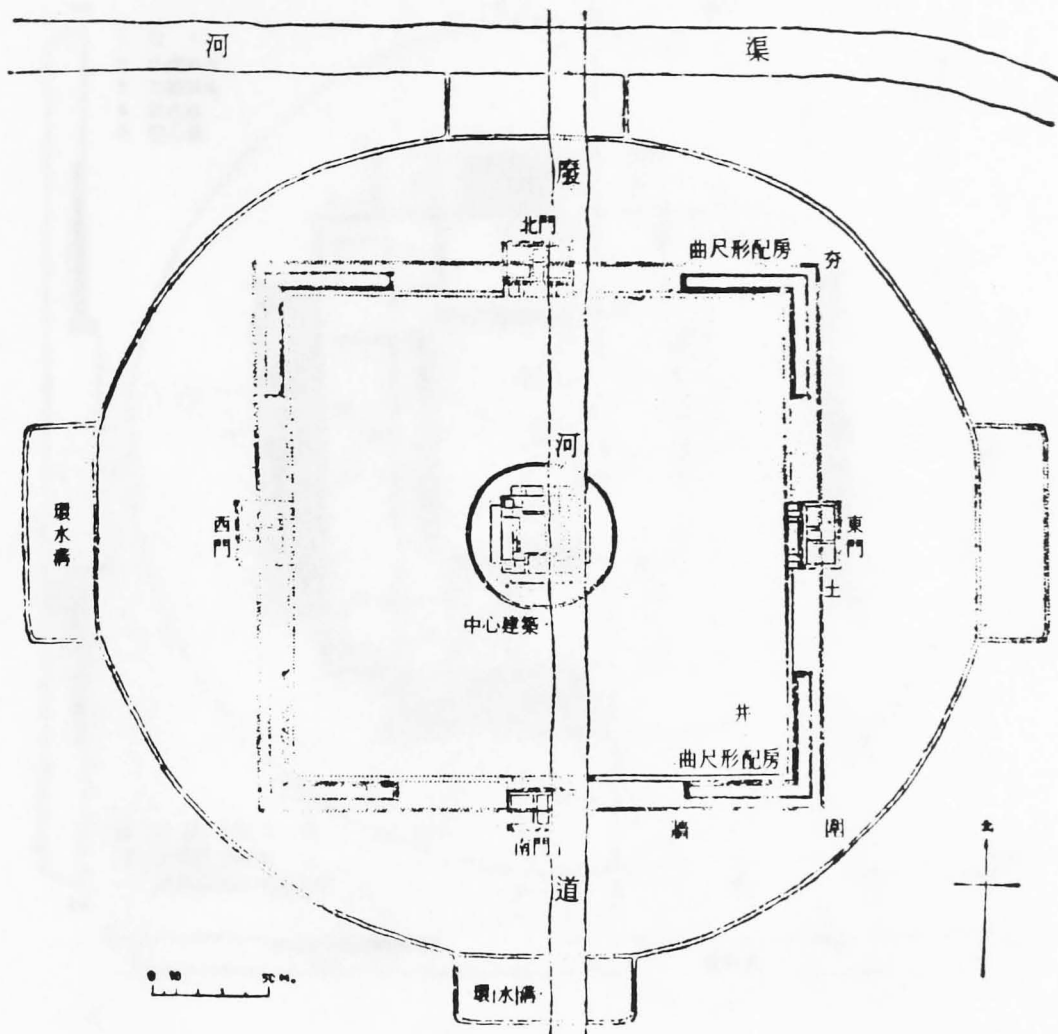


Fig. 2.7.1.2. The Xin Ritual Hall: the central structure. (above) The survey plan. (below) The reconstruction bird view. (ZGGDJZS (1980))

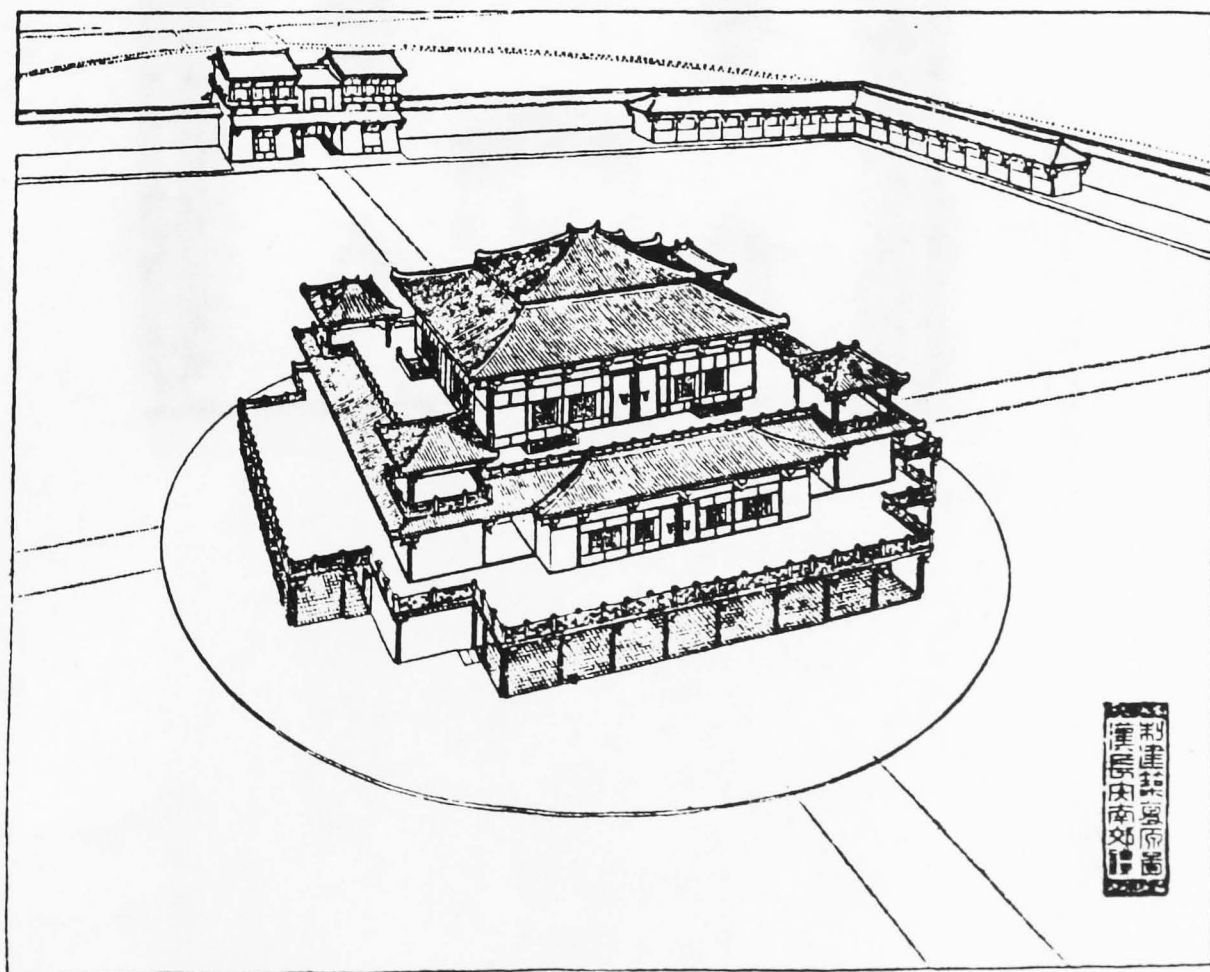
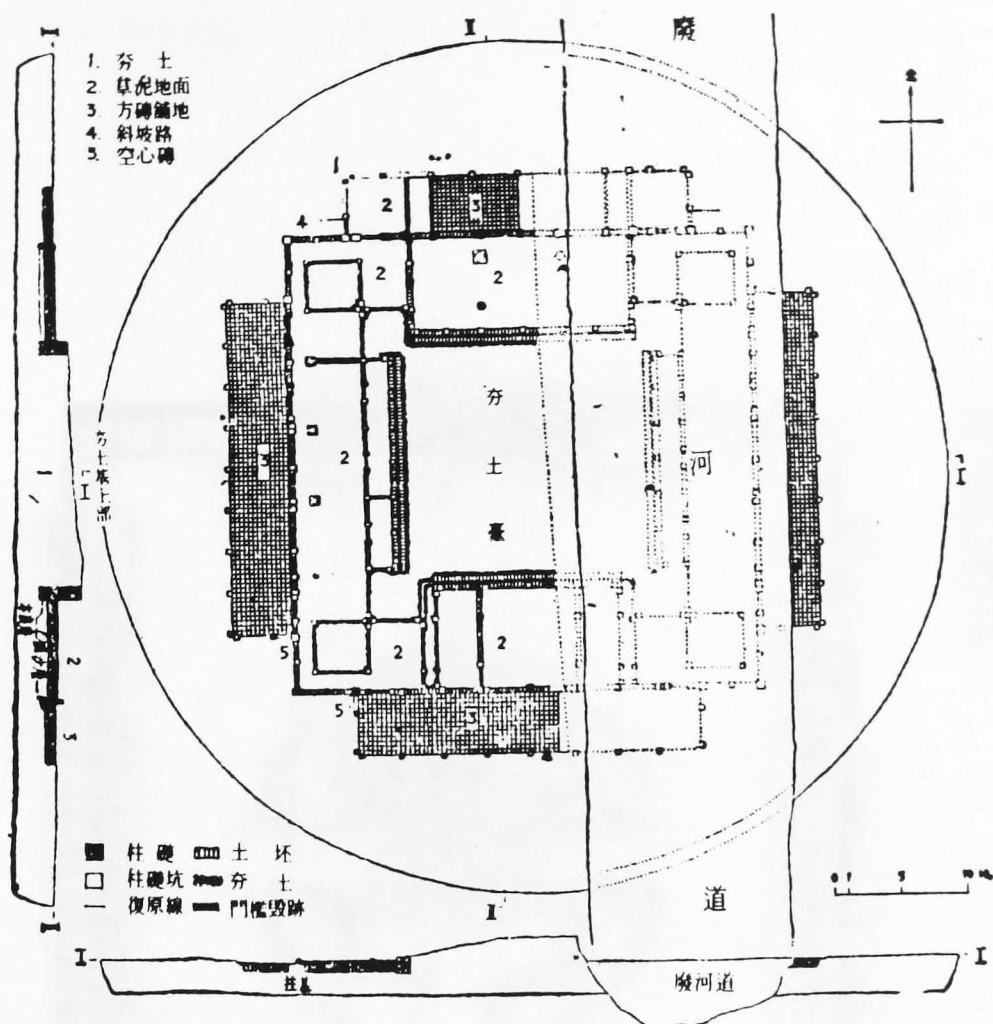
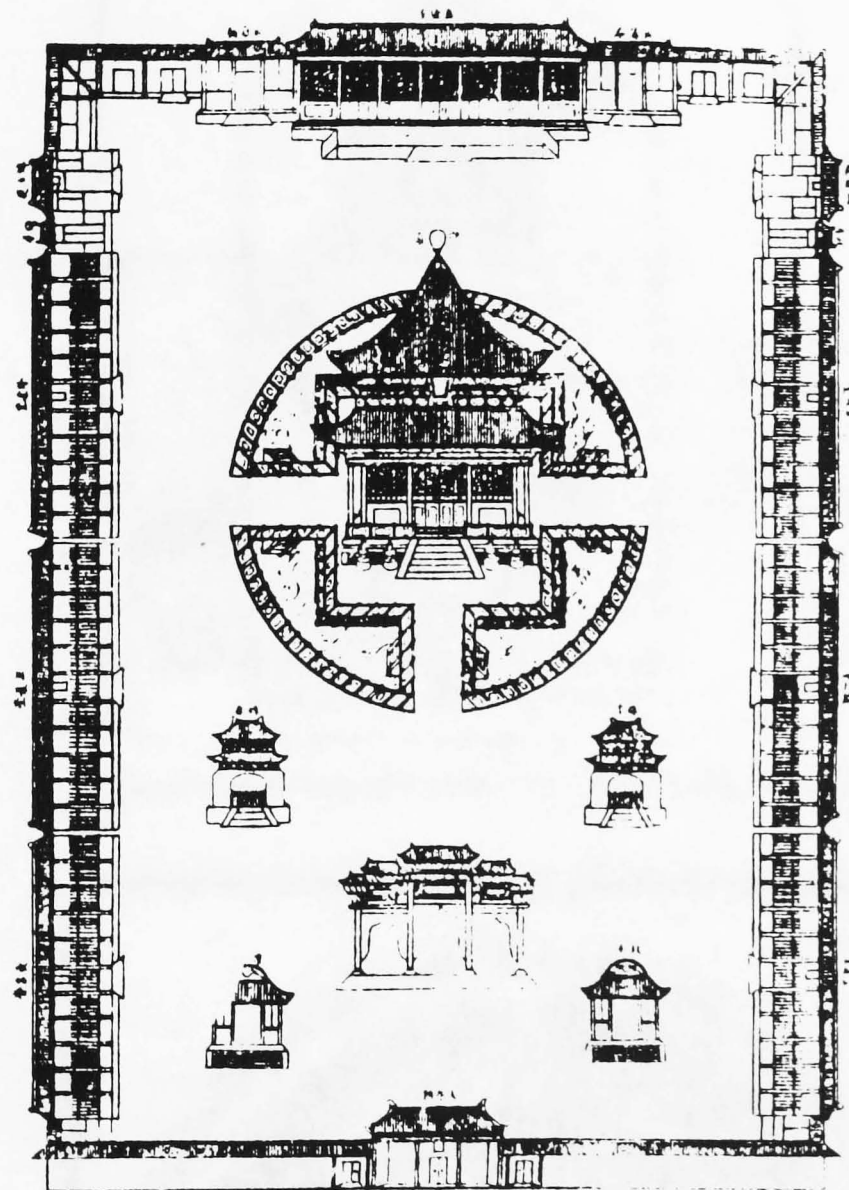


Fig. 2.7.1.3. The Qing *biyong* hall. (*QDDQHDTSL* (1963, original ed. 1899))

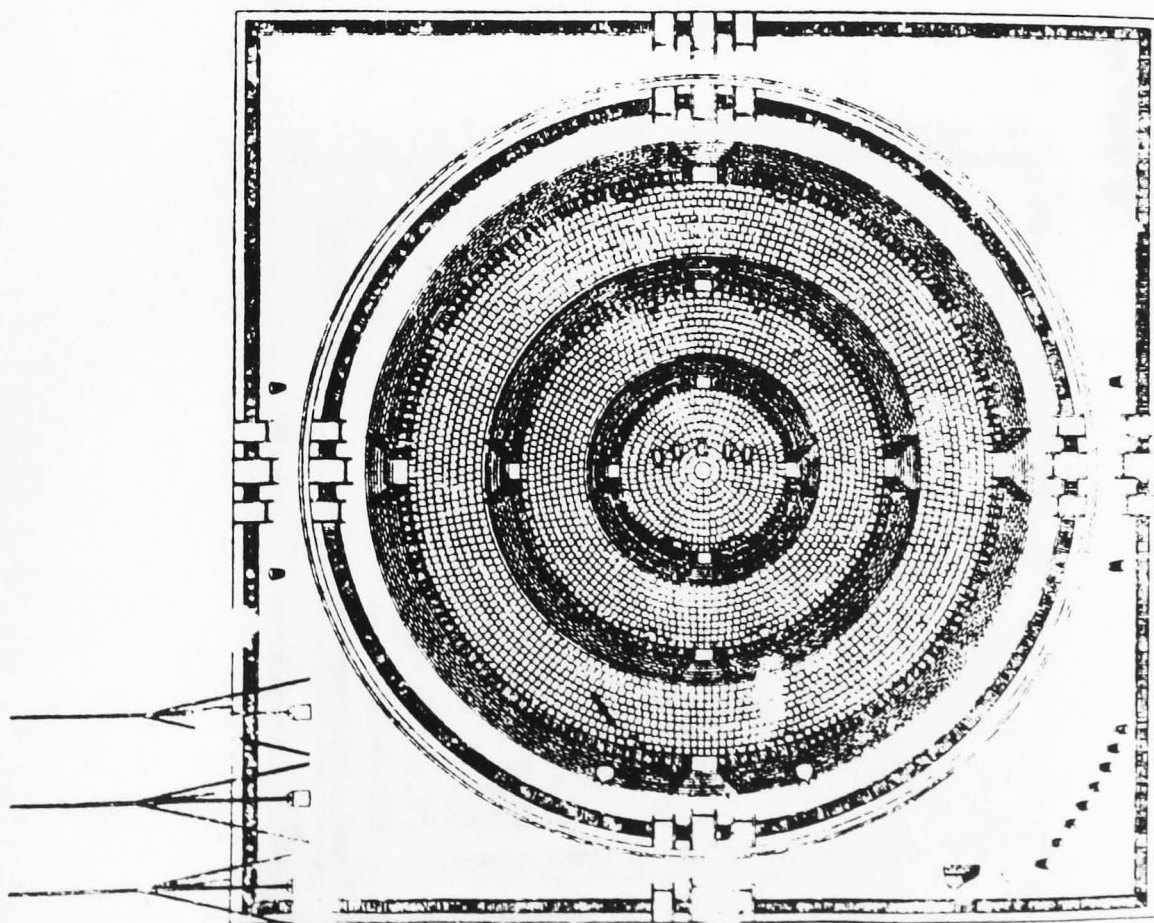
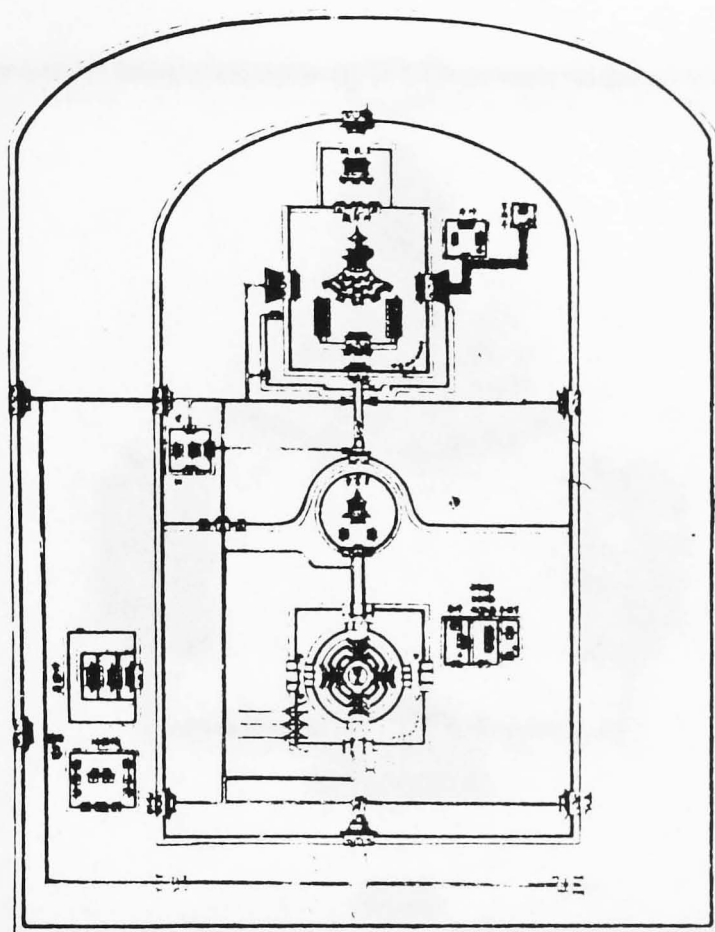


辟雍殿圖

Fig. 2.7.1.4. (above) The Altar to Heaven complex (*tiantan*). (*QDDQHDTSL* (1963))

Fig. 2.7.1.5. (below) The Circular Mound (*huanqiu*). (*QDDQHDTSL* (1963))

天壇總圖



圓丘壇圖

Fig. 2.7.1.6. (above) The Hall for Prayer for a Prosperous Year (*qiniandian*). (*QDDQHDTSL* (1963))

Fig. 2.7.1.7. (below) The Square Swamp Altar (*fangzetan*). (*QDDQHDTSL* (1963))

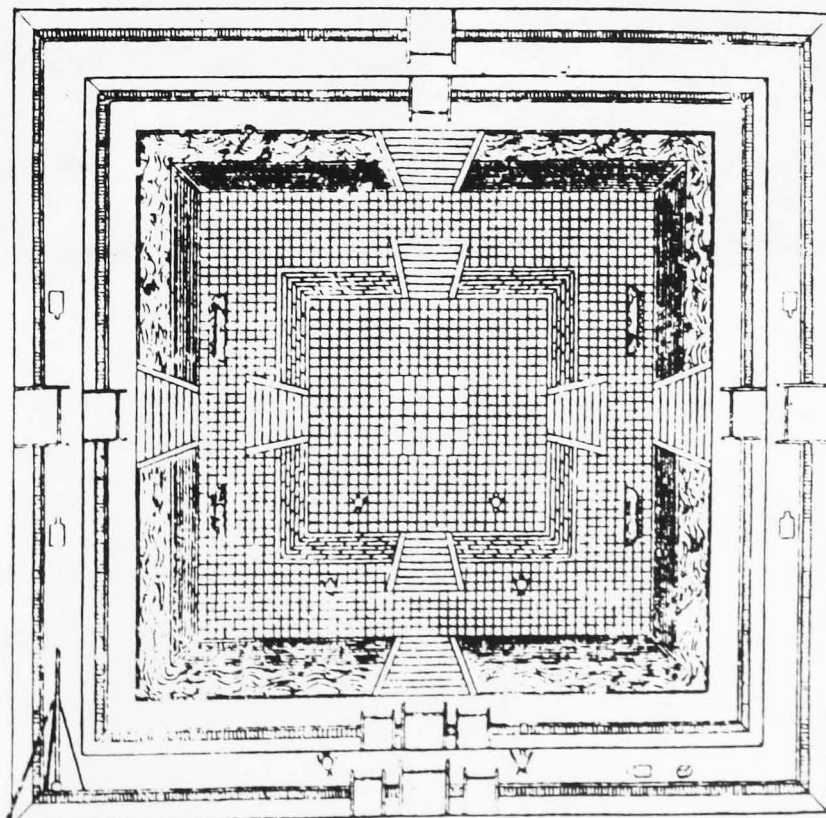
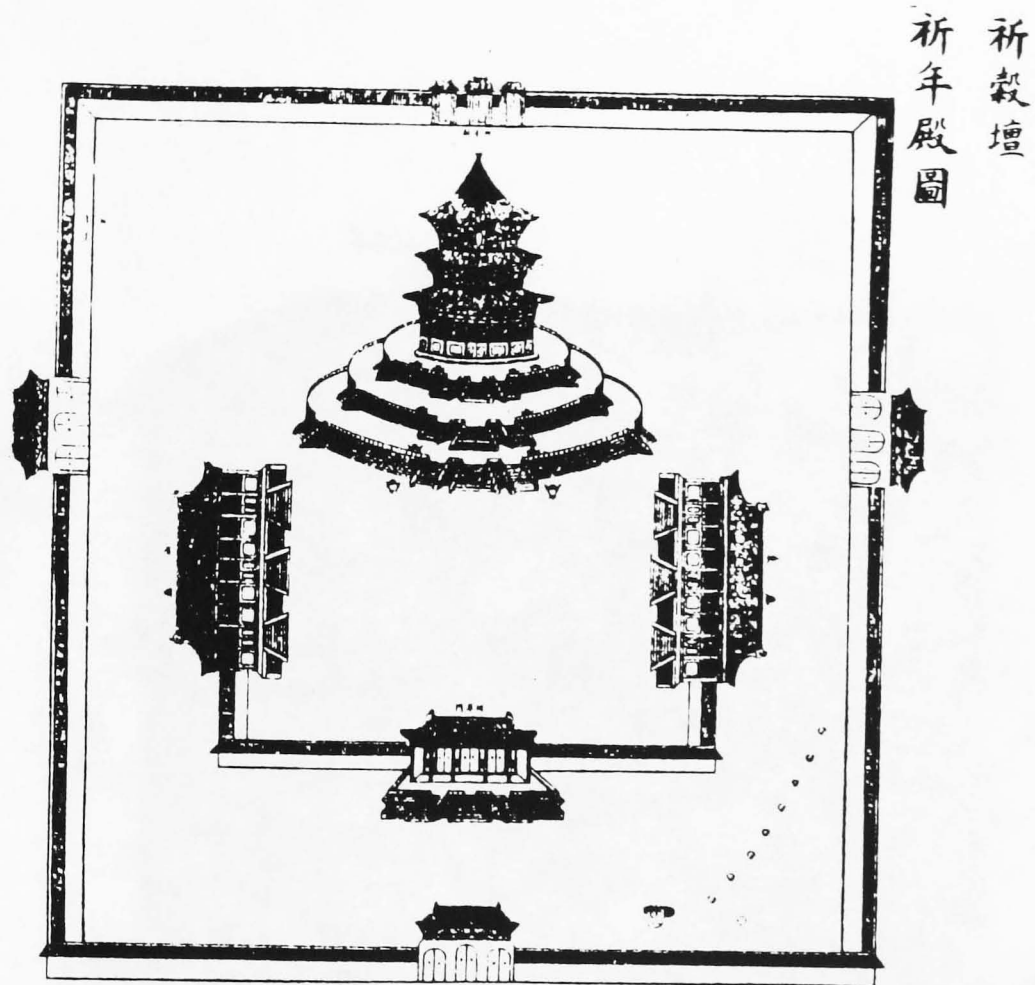
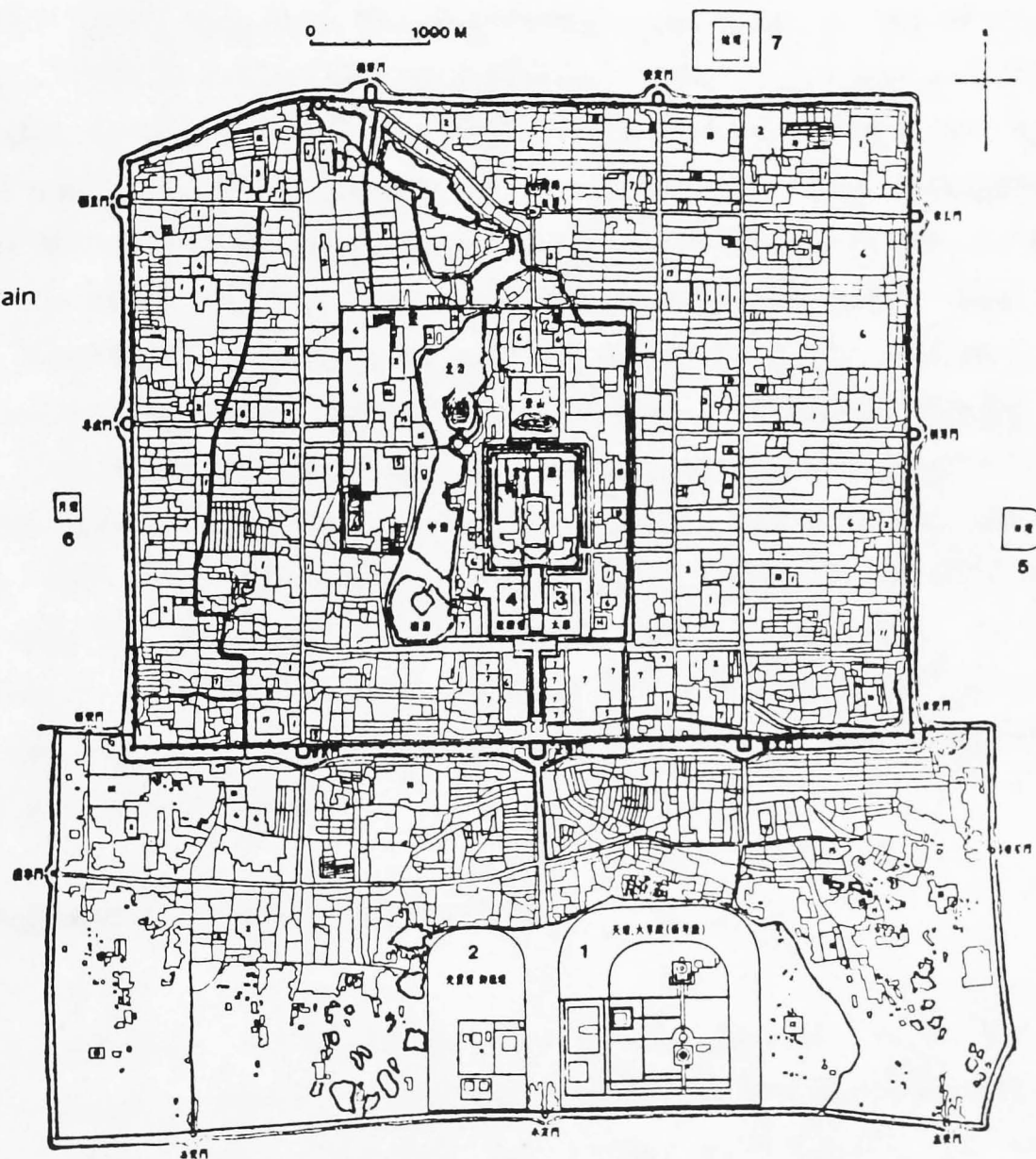


Fig. 2.7.1.8. Plan of Ming-Qing Beijing, showing locations of altars.
(Steinhardt, N.S. (1984))

1. Altar to Heaven
2. Altar to Agriculture
3. Altar to Ancestors
4. Altar to Soil and Grain
5. Altar to the Sun
6. Altar to the Moon
7. Altar to the Earth



Chapter 3

The Three Categories of Architectural Literature

3.1. Introduction

The thesis of this study is that, cosmologically speaking, the position of *daoqi(*) fentu* is hardly tenable in Chinese traditional architecture. The method I am using is to identify a Chinese cosmological conceptual schema and show that it is evident throughout Chinese writings concerning both theory (the *dao*) and practice (the *qi(*)*) of architecture. In Chinese traditional architecture, however, it is difficult to identify a straight correspondence between theory and practice. In the West, at least after the Renaissance, one would have no difficulty in establishing a case study for this purpose by e.g. choosing an architect such as Alberti who produced both writings and building designs. In the case of Chinese traditional architecture, practice was kept in one field of writings while theory should be identified from another, quite apart from the fact that, as seen in the introductory chapter, the advocates of *daoqi(*) fentu* have disclaimed the existence of architectural theory in any form. So, the question arises as to where to collect writings and how to identify and place them into the categories of theory and practice. This question, precisely, necessitates this short chapter.

3.2. The categorisation of literature into three

Theory, if any, may well be sought for in the scholarly literature; and practice, from building craftsmen's manuals. But the correspondence between the two in Chinese traditional architecture can be made explicit only when *Yangzhai* (lit., dwellings for the living) writings are accepted as architectural literature. *Yangzhai* doctrines are related to both built environments and cosmology, but they are neither so near to practice as are building craftsmen's manuals, nor so theoretical as scholarly writings on cosmology. Indeed, it may well be that the advocates of *daoqi(*) fentu* have taken no account of *Yangzhai* writings and have thus missed the intermediary between scholarly writings and building craftsmen's manuals. So, it is necessary to suggest three areas of

consideration: the scholarly literature, the building craftsmen's manuals and, in-between the two, *Yangzhai* writings. In the following chapters, I shall show a strong cosmological link between these three kinds of writings so as to disprove the position of *daoqi*(*) *fentu*. My method is to show that the cosmological conceptual schema of *tianyuan difang* already identified in Chapter Two, is common to all of the three categories of writings.

3.2.1. The scholarly literature

By scholarly literature is meant literature of higher intellection, devoted to speculation based upon systematic reasoning. It is not necessarily written only by the orthodox scholars normally referred to as Confucians. Rather, the Confucian classics, the works of ancient philosophers (those called *zi*) and neo-Confucians, the Chinese Buddhist or Daoist canons, and even some writings of *fengshui*, astrology, medicine, alchemy, and astronomy of a higher standard, are to me all scholarly literature. On the whole, I shall count as scholarly literature intellectually-based writings that help explain *Yangzhai* doctrines. This is indeed my way of justifying the appropriate range of scholarly literature for study and ensuring the range of architectural relevance. For this reason, I undertook the study of *Yangzhai* writings before that of scholarly literature.

3.2.2. *Yangzhai* writings

Yangzhai writings are without doubt documents about the built environment. In considering cosmological aspects of architecture, it is essential to take them into account. *Yangzhai* writings are a branch of *fengshui* learning which tells of how the Chinese keep in tune with Nature so as to live beneficially. Nevertheless, I must stress that *fengshui* and *yangzhai* are not the same thing. The former, which on the whole is mainly for grave making, is keen to identify and make use of natural features. The latter is devoted to built environments and comprises many manipulations of its own. *Fengshui* is a very complicated and wideranging knowledge, roughly consisting of two approaches: the so-called *xingjia* (the intuitive school) and the so-called *fajia* (the analytic

school)¹. As a branch of *fengshui*, *Yangzhai* doctrines contain parallels of the two. The equivalent of the intuitive school in *Yangzhai* is the physiognomy of buildings. The analytic school in *Yangzhai* is again a complex of several sub-schools, such as the *Bazhai zhoushu*, the *Juigong feipo*, the *Wuyin*, the *Jian chu*, the *Qimen dunjia*, and so on². All these sub-schools very likely stand for different origins of divination. But, in late imperial periods, the publications of *Yangzhai* doctrines are of a collective nature and all the sub-schools are included and even mixed together. Hence, different origins had become only different methods; some of them remained popular; other did not.

Like *fengshui*, *Yangzhai* doctrines contain theory and practice, provided theory is understood as a 'mental scheme' and practice is understood as a 'method of working'³. But, *fengshui* as a whole has its highly intellectual part⁴, which I must regard as scholarly, and which is hardly found in *Yangzhai* writings. Theory in *Yangzhai* doctrines is but a 'mental scheme' for spinning the 'method of working', and does not go into it in a highly theoretical manner. The more intellectual part of *fengshui* is inherited in the form of some technical terms and taken for granted by *Yangzhai* men. These terms, namely the Twenty-four positions, *yin yang* and the Five Elements, the *Jiugong*, the Tanlang stars, the *Najia*, etc., in fact convey the theoretical foundations of Chinese cosmology. But they are not fully explored even in the most intellectual parts of *fengshui* writings. To scrutinize them fully, one has to turn to the scholarly literature. I shall limit the range of study of the scholarly literature to that which helps explain the meanings of these technical terms.

However, there is a basic difficulty in a text-based study of *Yangzhai* doctrines. Namely, it is impossible to exhaust all the *Yangzhai* writings or to reach an all-inclusive grasp of them. But, if one reads through a number of *Yangzhai* writings with an open mind, as I have done, he can get to know the common parts of *Yangzhai* doctrines. Leaving behind differences and understanding *Yangzhai* doctrines on the basis of these common parts, a good

¹ "FSQH", pp.13a-16b; KYXYL (1971), pp.20-31; S.Skinner (1986), pp.30-100.

² Articulated in the KYXYL (1971), p.198.

³ *The Shorter Oxford English Dictionary* (1983), p.1645 & p.2281.

⁴ For instance, DLRZXZ (1583), Bk.7a; or many writings in the DLRTGB (1633).

understanding can be obtained, even though it is not all-inclusive. Of course, this approach is unable to deal with statistical certainty. Also, it is difficult in taking a representative selection of writings. My method has been this. In the Qing royal encyclopaedia of writings, the *GJTSJC*, about twenty-two unabridged *fengshui* works are included. Two of these are unmistakably of *Yangzhai* the one is the *HDZJ* and the other is the *YZSS*. The *HDZJ* dates back to the Tang dynasty. It is the oldest extant *Yangzhai* writing. Instead, the *YZSS* of the late Ming is contemporaneous with most *Yangzhai* writings that are otherwise available to me. It may be asked why only the *YZSS* is included in the *GJTSJC*, not others. Compared with other contemporaneous *Yangzhai* writings, the *YZSS* is very systematic and concise. Presumably, this is exactly the reason why only it was selected. It might well be that the *YZSS* in the mind of the Ming-Qing Chinese was fully representative (or even authoritative). And, of course, its contents well cover the aspects commonly shared by most other contemporaneous *Yangzhai* writings. So, the *YZSS* is one of the most important sources for reconstructing the main parts of *Yangzhai* doctrines. Briefly, what I have done is, on one hand to read through a number of *Yangzhai* writings, and, on the other, to check these against representative writings, mainly the *YZSS*.

In fact, since by at least the late Ming, *Yangzhai* lore has entered the stage of post-maturity. This can be seen from the fact that, since this period, there have appeared many *Yangzhai* writings of a collective nature, i.e. accumulations of various (and often inconsistent) doctrines, which comprise digests from earlier works, some with acknowledgement of sources, others without. With or without commentary, these digests were kept faithfully. (i.e. the original contents of the citations are kept.) The advantage of this is that reading one collective work is almost equal to reading a number of others. So, it is unlikely that the approach I have taken misses any of the main points of *Yangzhai* doctrines.

3.2.3. Building craftsmen's manuals

The third category of written works under examination contains building craftsmen's manuals and other related literature. For my purpose, these should be potentially of cosmological relevance. Building craftsmen's manuals were in circulation among building craftsmen. I shall exclude the two specifications of royal works, the *YZFS* of the Song and the *GBGCZF* of the Qing, because they

were compiled by high-ranking officials for supervising royal (or official) buildings, not for building craftsmen's use. Building cost records are not considered, either. These being put aside, those left are but a few. This may well be because building craftsmen normally did not write down their knowledge and oral instruction was the way more often adopted for its transmission. Weakness in writing may have been one reason, while a wish to keep secrets and protect their profession might well be another. For my purpose, the most important manual is the *LBJ*, and rather less, the *LBCBB*. The two are the only available proper texts to study in this category.

3.3. The historical periods of this research

The time span of the whole study, roughly limited to the late imperial periods between the late Ming and the early Qing, has been determined by the dates of most of the available *Yangzhai* writings because, as already stated, these are pivotal to the whole study. They play an intermediary role and are the most 'architectural' among the writings of cosmology. They bridge the scholarly literature and the building craftsmen's manuals. Besides, the craftsmen's manuals available for study are dated not earlier than these periods. Thus, among the three categories of literature, the two of unmistakably architectural relevance are dated in late imperial periods. It is necessary to define this time span because, due to the lack of documents, I cannot be sure if my thesis is equally applicable to earlier periods. Despite this, to make explicit the meanings of the technical terms taken for granted by *Yangzhai* men (from the study of the scholarly literature), it is absolutely necessary to examine the writings of earlier periods, because, by the Han or so, the foundations of Chinese thought had been firmly established. For instance, Confucian scholarship since the late Ming was extended from the Song neo-Confucianism which was itself not an original invention; rather, it can be traced back to the thought of the pre-Han philosophers. This applies also to much non-Confucian scholarship. Therefore, although this text-based study has a time span, it does not take a historical approach. Nor are the texts to be considered limited only to those dated within the prescribed periods.

3.4. Authorship and social stratification

The position of *daoqi*(*) *fentu* implies the view that traditional China was a two-class society, composed of those who labour with their mind and those who labour with their bodies; the former rule and the latter are ruled⁵. It also implies the demarcation of the so-called great tradition and the little tradition: "The former is literate, rationalizing and self-conscious; it comprises the successive formulations – in art, philosophy, and institutions – of the society's explicit ideals. The latter are the unselfconscious, uncritical folk traditions of the peasant villages – the norms of behaviour and belief that are passed down from generation to generation⁶." But, if one has this in mind and tries to make the three categories of architectural literature correspond with social stratification, he will find no regularity.

Social mobility in China in late imperial periods was very significant. As Gui Yuguang (1506–71) has observed, "in ancient times the four functional orders of commoners (*simin*) had their distinct functions, but in later times the status distinction between scholars, peasants and merchants have becomes blurred⁷." I even doubt that in ancient times the *simin* had their distinct functions, as held by Gui, because, for example, the first Han emperor was hardly better than riffraff before he rose to power. In late imperial periods, there are many cases that show that noblemen and gentry shared and contributed to popular culture and belief. For example, the first Ming emperor was a cowherd as a boy. At one time he turned himself into a little Buddhist monk so as to gain free food. As emperor, he encouraged popular beliefs and magicians were used in the Ming court. The royal encyclopaedia of the early Ming, the *YLDD*, collects a great number of writings on divination. So does the *GJTSJC* of the early Qing. Also, the *QDXJBFS* of the Qing was meant to decide which school of divination is convincing and well-based. This not only implies that the Qing court was not immune from beliefs in auspiciousness but also that the compilers of the work, all being high-ranking officials, were learned in divination. Besides, there are

⁵First held by Mencius. See Ho, Ping-ti (1962), p.256.

⁶Robert Redfield's theory, mentioned in Arthur F. Wright (1959), p.6.

⁷Requoted from Ho, Ping-ti (1962), p.73. The term *simin* is translated by W. Eberhard into 'the four classes of free burghers'; see Eberhard (1962), p.15.

many records of governmental building activities that show that the Ming and Qing courts cared very much about *fengshui* and hemerology⁸. This is not surprising. The *Yi*, as a Confucian classic, was studied by nearly all the Chinese gentry who, accordingly, had knowledge of *Yi* cosmology, an important basis for theoretical hemerology, analytic *fengshui*, medicine, alchemy, and so forth.

Apart from the hereditary noblemen, the so-called Chinese gentry were often referred to as official-*literati* or official-would-be-*literati*. These were in principle recruited from various social strata through the unique civil service examination system which lasted until 1904. There were cases that peasants, merchants, or craftsmen passed this examination and became gentry⁹, though craftsmen and merchants had smaller chances for this upward social mobility¹⁰. Besides, while working on governmental buildings, some craftsmen were promoted and given official titles. There were also cases that the gentry or their inept descendants were unable to perpetuate their success and to avoid downward mobility in social status¹¹. It is unlikely that those gentry from the more humble strata did not have a share of popular culture. Also, even gentry or noblemen were not immune from the influence of 'women culture' since babyhood. Women in traditional China were normally ill-educated or illiterate yet they were important spreaders of popular culture (religious belief, folklore, etc.) through oral transmission. So, even the upper classes were well informed about popular culture since their childhood. As David Johnson has testified, "the things women believed, the maxims they knew, the stories they told, and so on must have been very familiar indeed to their sons and husbands. Upper-class mothers (who, as I have said, would seldom have been well educated) naturally instilled elements of nonclassical and even folk culture into the consciousness of their sons, and when those boys grew up, their wives and concubines helped ensure that they did not forget what they had learned at

⁸For example, *QDRXJWK* Bks. 1, 5, 6, 30, 45, 46, 49, 54, 55, 62, 88; *TFGJ* pp.4, 39, 66, 78, 79, 552, 560; *QDGBZL*, p.64; *CMMYL*, Bk46, pp.5a-7b; and so on. Hemerology means the designation of calendar days as lucky or unlucky in general or for certain kinds of activity.

⁹Ho, Ping-ti (1962), p.58, p.75, p.76, & p.85.

¹⁰Eberhard (1962), p.238.

¹¹Ho, Ping-ti (1962), p.257.

their mother's knee¹²." Applying this to building activity, it is not surprising that one can find sample prayers for the occasion of hoisting the ridgepole in the craftsmen's manuals the *LBJ* and the *LBCBB*, on one hand, he can find many others of the like written by gentry in the *GJTSJC*, on the other. Also, the building rituals performed for royal or official buildings did not differ substantially from those made for commoners' buildings¹³. Many *fengshui* (including *Yan⁹zhai*) writers were gentry (though not necessarily high-ranking officials)¹⁴, while in social status, *fengshui* practitioners, like healers or diviners, were sometimes regarded as lower than all of the *simin*¹⁵. It is very likely that these *fengshui* gentry writers were also practitioners, at least as amateurs. Other amateurs of *fengshui* practice include Daoist priests and Buddhist monks, who, together with magicians, formed a peculiar group other than the *simin*, and who, according to DeWoskin, "were particularly expressive about cosmological, medical, and technological concerns. Many operated in the very dimensions of life Confucius foreswore, those of fates, spirits and anomalies. Some are proponents of established traditions of learning and lore¹⁶."

All the above show uncertainty striking a correspondence between three categories of literature with the social strata of their authors, though the three together well cover the mentality of all classes. But, on the whole, the well educated were able to produce all three; on the contrary, the ill-educated could only produce the third, or at best the second.

3.5. Conclusion

In its aim of disproving *daoqi(*) fentu* in Chinese traditional architecture, this text-based study attempts to show the presence of a cosmological schema common to theory and practice. The main difficulty is how to articulate the appropriate literature potentially relative to cosmology and to architectural

¹²D. Johnson, "Communication, class, and consciousness", in David Johnson, Andrew J. Nathan, and Evelyn S Rawski (eds.) (1985), p.62.

¹³See, for example, the *QDRXJWK*, Bk.34, p.7.

¹⁴See *DLRTGB* (1633).

¹⁵This is based on a clan rule of AD.890: see Eberhard (1962), p.41.

¹⁶DeWoskin (1981), p.86.

theory and practice. Regarded as an essential part of Chinese architectural cosmology, *Yangzhai* doctrines play an intermediary role in connecting the scholarly literature (for theory) and building craftsmen's manuals (for practice). Accordingly, I identify three categories of literature for study: scholarly, *Yangzhai* men's, and building craftsmen's.

The scholarly literature refers to writings of high intellection in architectural cosmology, but not confined to Confucianism. Its range is defined as that which helps explain the technical terms used yet taken for granted in *Yangzhai* doctrines.

Yangzhai writings are hard to exhaust. To grasp their main components, what I have done is to read through a number of *Yangzhai* works of a collective nature, and to check against some key works, mainly the YZSS

Building workers' manuals potentially relative^{to} cosmology are few. The *LBJ* and the *LBCBB* are the two works focussed on.

Of the three categories, the last two are unmistakably of architectural relevance and they mainly date from the late Ming and the early Qing. This confines the historical period for the study. This limit does not mean that the study is historical; rather, it passively accepts that the thesis does not necessarily apply to all the Chinese periods.

The position of *daoqi(*) fentu* implies a two-class static society. This is very questionable in architectural activity, because no clear correspondence can be established between the defined categories of literature and the social strata of their contributors. The degree of theoreticality v.s. practicality, which helped underlie the categorisation of literature, does not reflect the hierarchy of social strata. Certainly, the three literatures as a whole well represent the mentality of all classes. But, the categorisation is in some sense for the convenience of discussion, not for stressing class division. Indeed, an emphasis on class division would go against an attempt of disproving *daoqi(*) fentu*

Chapter 4

"Heaven round, earth square" in the Scholarly Literature

4.1. Introduction

In this chapter, an attempt is made to demonstrate the presence of the interplay between cyclicity and fixity, the cosmological conceptual schema of *tianyuan difang*, in the scholarly literature. To define a workable range and to ensure its relevance to architectural cosmology, I have confined the extent of study of the scholarly literature to that which helps explain some technical terms, which are widely used yet taken for granted by *Yangzhai* men¹. The following sections are headed by these terms. To reiterate, the scholarly literature means the literature of high intellection based on systematic reasoning, but not confined to Confucianism.

Of course, before the investigation contained in this chapter, it remains hypothetical that one can discover the deeper meaning of these technical terms by exploring scholarly documents, though it is often asserted that Chinese geomancy (including *Yangzhai* doctrines, of course) is an application of Chinese cosmology². (There is a general discussion of the terminology of Chinese cosmology and its range in Postscript 4.8.1.) This is because nowhere in this literature is this matter dealt with directly. Thus, reconstruction of the meanings of these terms is indispensable. It is also important that the presentation of these reconstructions in the main texts should accord with the aim of showing the presence of the interplay between cyclicity and fixity. Consequently, these reconstructions do not need to be thorough; rather, they only need to extend far to identify the presence of the conceptual schema.

¹Indeed, these terms, standing for Chinese fundamental cosmological ideas (as we shall see), might have been well known to traditional Chinese and become a set of common language. So, *Yangzhai* men used them without the inquiry of their deeper meanings.

²For example, J. Henderson regards geomancy as "cosmology directed toward the analysis of landforms and building sites." See J. Henderson (1984), p.146. Also, the current Chinese expert in the learning of the *YJ*, Nan Huaijin, regards *fengshui* as one of the ten branches of Chinese scholarship on the *YJ*. See his introduction to *ZKZJS* (1987), in pp.10-11.

The most important technical terms are: (a) The twenty-four positions, (b) *yin yang* and the Five Elements, (c) the Nine Palaces, (d) the Tanlang sequence of the Dipper stars, and (e) the *Na jia*. These, as I shall show, stand for five important themes of Chinese cosmology. Also, I shall show that throughout the scholarly literature in each theme, the interplay of cyclicity and fixity is perceptible in one way or another.

4.2. The Twenty-four Directional Positions

4.2.1. Significance

The 24 Directional Positions, as a spatial framework, result from the merging of three sequences: the Ten Stems (only eight are in use), the Twelve Branches and the Posterior-heaven Trigrams. In ancient times, the Ten Stems were used for numeration, so their order is fixed. They would be put into a cyclical permutation for larger numbers. The Twelve Branches, presumably borrowed from Babylonian astronomy, are twelve fixed asterisms along the celestial equator for allocating the yearly positions of Jupiter and the monthly positions of the handle of the North Dipper. Since the Han dynasty, the exegesis of the Stems and the Branches has been imbued with the pulsation of *yin* and *yang*, the seasonal changes, and the succession of the Five Elements. The Posterior-heaven Trigrams are also explained in the same way in the *Shuoguazhuan* of *YJ* which also dates no earlier than the Han³. It is the exegesis of the Han or so that is recognised and followed by all later generations. For my purpose, it is important that the exegesis is propelled by the inner structure, the interplay of cyclicity and fixity. As a result of the merging of the three sequences, the framework of the 24 Directional Positions is also explained in the same manner; and in this explanation the same inner structure is equally identifiable. (Fig. 4.2.2.4.1.)

³ “*WDZSSXDZZHLS*” (1935), p.490, where the *Shuoguazhuan* was dated to the reign-period of Emperor Xuan (73–49 BC).

4.2.2. Text

The framework of the Twenty-four Directional Positions is a very important basis in *Yangzhai* manipulations. As we shall see in Chapter 5, it helps decide the appropriate orientation of a dwelling, and divides the dwelling's circumference into directional sectors, so as to judge auspiciousness on the basis of directional, Elemental or *yin yang* factors.

The spatial division is evidently designated to accord with the twenty-four seasons (*jieqi*)⁴ of a year, which denote the weather changes and *yin yang* fluctuation in every fifteen days of the year for regulating agricultural activities and even for fortune-telling and astrology⁵. It is also said to be derivable from the numerology of the *Hetu* (the Chart of the Yellow River)⁶. Twenty-four has actually become a numerical correlate (or 'bond'). Besides the twenty-four seasons, there are many 24s: in the human body, the backbone and the neck together have 24 sections, a day has 24 hours, and so on⁷.

However, the names of the twenty-four in this framework, including eight of the ten Heavenly Stems, twelve Earthly Branches and four Trigrams of the Posterior-heaven sequence, were not fixed until the use of the geomancer's compass in the mid-imperial period⁸. Indeed, in the beginning, the three stand for three different sets of ideas.

⁴This translation is borrowed from De Groot. Other alternatives for *jieqi* : (a) breaths of the divisions (of the year) (De Groot) (b) solar fortnights (D. Walters) (c) solar terms (J.M.H. de Kermadec), etc. Also, Lewis Hodous explains *jieqi* as meaning "a joint or node, which marks the critical time in the breathing of nature when it passes from one mood to another." (L. Hodous (1929), p.1.)

⁵This is first reflected in the *Tianwen xun* (Lesson of Heavenly Patterns) chapter of the *HNZ*; as for the sources of late imperial periods, see *HLJY* (1759), p.269; also, *DLZZJY* (1574), p.216, where we read, "Heaven has twenty-four *qi* (flows) which are movements of one year and are cyclical and endless. Earth has twenty-four directions which are fixed positions and are not changeable."

⁶*HLJY*, *ibid.*

⁷*Ibid.*

⁸See "*FSQH*".

4.2.2.1. The origins of Stems and Branches

The use of the words *gan* (stem) and *zhi* (branch) does not seem to have occurred before the Eastern Han⁹. Shortly before then, they were either called *mu* (mother) and *zi* (son)¹⁰, or *gan*(*) (tree trunk) and *zhi*(*) (tree bough)¹¹, both implying that Branches extended from Stems. As Guo Moro has shown¹², however, the Ten Stems and the Twelve Branches, called the *shiri* (the Ten Days) and the *shierchen* (The Twelve Chronograms) in the far remote past, were more likely two separate systems in the beginning and in no way could the mother-son relation make sense. Presumably, this relationship was identified after the association of the two into the two-word sexagenary sequence which occurred in the oracle bones of the Shang(1766–1123 BC)¹³. In the sixty combinations, the Stems are placed in front of the Branches, giving the impression that the former are in the dominant position and the latter, the subordinate.

The Chinese word *tian* can mean 'heaven' or 'day'. In the Shang period, ten days make one *xun*, three *xun* make one month, and twelve months make one year¹⁴. The ten days, as a unit of the calendar, were named by the Ten Heavenly Stems, or Ten 'Day' Stems. This seems to connect with the ancient Chinese legend that there used to be ten suns in the sky¹⁵. Anyway, the ten words were definitely applied to the terminology of the ten days of one *xun* and gave them their order. But, as Guo has shown, this set of ten words was originally in two groups. Each of the first group, comprising Jia (HS1), Yi (HS2), Bing (HS3) and Ding (HS4), denotes a part of the body of a fish. The other group of six, Wu (HS5), Ji (HS6), Geng (HS7), Xin (HS8), Ren (HS9) and Kui

⁹ *SZG* (1929), p.1a; this booklet is included in the *GMROJ* (1982), the Part of Archaeology, Vol.1.

¹⁰ *HNZ*, " *Tianwen xun*"; *SJc*, in the " *Lushu*" (Book of Regulation) chapter; *SZG* p.1b.

¹¹ *BHTDL*; *SZG* p.1b.

¹² *SZG*

¹³ *Ibid.*, pp.2a–4b.

¹⁴ *SZG*, pp.11bff. & p.19b.

¹⁵ As recorded in the *Shanhai Jing* (Classic of Mountains and Rivers, c. Zhou and c. Han.), the *ZZa* (290BC) and the *HNZ* (*SZG* pp.6b–7b.) where the story continues that the heat of ten suns was about to destroy the creatures on earth, and that the sage king Yao sent Houyi to shoot the ten suns. Houyi shot nine of them and thus saved the earth. So, today we have only one sun.

(HS10), were connected with metal martial instruments (or metal manual weapons)¹⁶. Accordingly, Guo argues that the words of the first group should have appeared in the period of fishing and hunting of the far remote and the second group were added by the Shang people who were the first Chinese to use metal weapons in war. Why the two groups were merged in one is not traceable. Guo supposes that this occurred accidentally for the convenience of numeration. It might be that the Shang people needed a set of ten words to specify each of the ten days, or even to specify any one of ten in numeration. But, the order of the ten words was a conventional use which started accidentally. That is, the order of the ten, though it has long been fixed, was in the beginning more likely an arbitrary arrangement¹⁷.

The genesis of the Twelve Earthly Branches is another story. It appeared to the ancient Chinese that Jupiter takes twelve years to complete its course in the sky. The observation of Jupiter needs indicators of its yearly positions. For this purpose, the ancient Chinese adopted twelve fixed positions near the celestial equator. Here there seems to be a Chinese borrowing from the West. Using the phonetic similarity between the words of the Twelve Branches and the signs of the Zodiac as evidence, Guo argues that this was borrowed from the Babylonians in ca 2200 B.C.¹⁸.

The application of the twelve words to the terminology of months and days happened shortly before the Han, by then the origins of the Twelve Branches seemed to have long been forgotten or neglected, though the later tendency to associate the twelve words as a sequence with both space and time more or less remains their astronomical origins and allows the Chinese to establish their directional counterparts on earth. This also makes it easy to merge the twelve into the framework of Twenty-four Directional Positions. Anyway, a completely different etymology of the Stems and the Branches is found in the Han documents which has been faithfully followed by the Chinese of later periods. It was not until the rise of Chinese archaeology that Guo's arguments were made possible. Guo's reconstruction came after late imperial periods

¹⁶ *SZG* pp.9a-9b & pp.18a-18b.

¹⁷ *Ibid.*, pp.19a-19b.

¹⁸ *Ibid.*, p.64b.

when the Han etymology of Stems and Branches, imbued with *yin yang* and *wuxing* (the Five Elements) and the natural phenomena of seasonal change, was still widely adopted in both high literature and folk literature, including the works of *fengshui* and astrology. This again shows the importance of Han thought to Chinese cultural history as a whole. And, for my purposes, this etymology is even more important than the original meaning of Stems and Branches.

4.2.2.2. The Han etymology of Stems and Branches

So far as I know, all the important Chinese documents of the Han, such as the *SWJZ* (AD.121), the *Shiming* (The Exegesis of Names, by Liu Xi, AD.100.), the *SJc* (90 BC), the *HS* (AD 100), the *HNZ* (120 BC), contain interpretations for the Stems and the Branches, which are in content similar to one another. The Han etymology is drawn upon by later works, such as the *WXDY* (AD.594), the *SMTH* of the Ming (AD.1368–1644), the *HLJY* (1759) and the *QDXJBFS* (1739) of the early Qing (AD 1644–1912), etc.¹⁹, which would be invalidated by Guo's arguments. However, both the Han documents and Guo's arguments assert that the Branches were to fix positions for indicating the yearly positions of Jupiter or the monthly positions of the handle of the North Dipper, and thus confirm the astronomical origins of the Branches. In addition, by the Han, the Stems were also disposed around the sky to record the position of Jupiter,

¹⁹The Han etymology is often associated with anonymous legendary origins for Stems and Branches. The legends ascribe the invention of *gan* and *zhi* to Tianhuang shi, which is for fixing the positions of Suixing (i.e. Jupiter); and either that Danao, ordered by Yellow Emperor, examined the condition of the Five Elements and the positions indicated by the handle of the North Dipper, and created (the ten words of) the Jia sequence and (the twelve words of) the Zi sequence to rename Stems and Branches and combined them into the sexagenary sequence, or that Qianlong(*), following the order from Fuxi (the legendary cultural hero), faced the sun to examine the universe and created (the ten words of) the Jia sequence and (the twelve words of) the Zi sequence to name year and hour; and later, Danao, ordered by Yellow Emperor, examined the conditions of the Five Elements and associated them with the sexagenary sequence which he made by combining Stems and Branches. (See "YLZJ"; *DLZZJY* (1574), appendix, Bk.8, p.1:a; *SMTH* (of the Ming), p.10.)

even though, if Guo is right, their origins were irrelevant to astronomy²⁰.

Bearing in mind the spatial (or directional) and temporal (or seasonal) connection of the Twelve Branches and the Ten Stems, one would not be surprised that the Han interpretation of the twenty-two (10 + 12) words was closely associated with seasonal change, *yin yang* and the Five Elements, and so on.

It needs only a simple adjustment from the actual positions of the Branches in the sky (Fig. 4.2.2.2.1.) to their ideal positions. The latter divide the celestial equator into twelve equal sections, with Zi (EB1), Wu (EB7), Mao (EB4) and You (EB10) occupying the four cardinal points (in order, the north, the south, the east and the west), Chou (EB2) and Yin (EB3) occupying the northeast sector, Chen (EB5) and Si(EB6) the southeast sector, Wei (EB8) and Shen (EB9) the southwest sector, and Shu (EB11) and Hai (EB12) the northwest sector. The east is in all aspects connected with spring, because in spring the handle of the North Dipper points to the east²¹; likewise, the south, with summer; the west, with autumn; and the north, with winter. Based on this fixed spatial and seasonal prerequisite, Zi (EB1) in Han etymology is a pictograph standing for the picture of a child, a seed, a germ, beginning, and the initiation of *yang qi*-flow; all are phenomena manifested in the 11th month (of the Chinese lunar calendar)²². Chou (EB2) is a pictograph standing for a knot that can be

²⁰There are two sequences of nomenclature other than Stems or Branches particularly used to name the Counter-Jupiter (Taisui) (That is, at different positions the Counter-Jupiter has different Chinese names. For instance, Taisui at Jia (HS1) is called Yanfeng; at Yi (HS2) is called Zhanmeng, etc. Taisui at Zi (EB1) is named Kundun; at Chou (EB2) is named Chifenro, etc. An English study of this is in D. Walters (1987), pp.206ff. Note that the two sequences were regarded as the original names of *gan* and *zhi* in the Han legends in Note 19 and were ascribed to Ti. nhuang shi.) The two series of nomenclature were so unintelligible that many researchers suspect that both are transliterations from foreign languages. Guo argues that the series used to name the Counter-Jupiter at Branch positions are of Babylonian origin; while that at Stem positions were invented by the Han Chinese. However, it seems to me that a decimal division of the circular course is much less meaningful than a duodecimal one, because Jupiter needs twelve years to complete its heavenly course and the pointing of the North Dipper's handle needs twelve months to do the same thing. In the terrestrial directional dispositions, the counter-part of the celestial ones, it is very natural that two of the ten should be preserved (or put to the centre) in order to assign ten to four sides equally. This seems to compromise the difficulty in squaring a circle.

²¹See the commentary of the *Yueling* chapter of *LJ* in the *SSJZS*, Vol.5, p.0280.

²²The following Han interpretation is mainly based on the *SWJZ*, see *SWJZZ* (1970), pp.771-782. In Chinese lunar calendar, the 1st month of the year is associated with EB3 and the 11th month, with EB1. (Also see 6.3.1.) In the *HNZ*, *yang* emerges in Zi (EB1) and *yin* in Wu (EB7). (Also see 4.3.2.3.) This means that in winter, *yang* has been in embryo, though *yin* still dominates this season. In Chinese lunar calendar, the 1st month normally starts in February of the West.

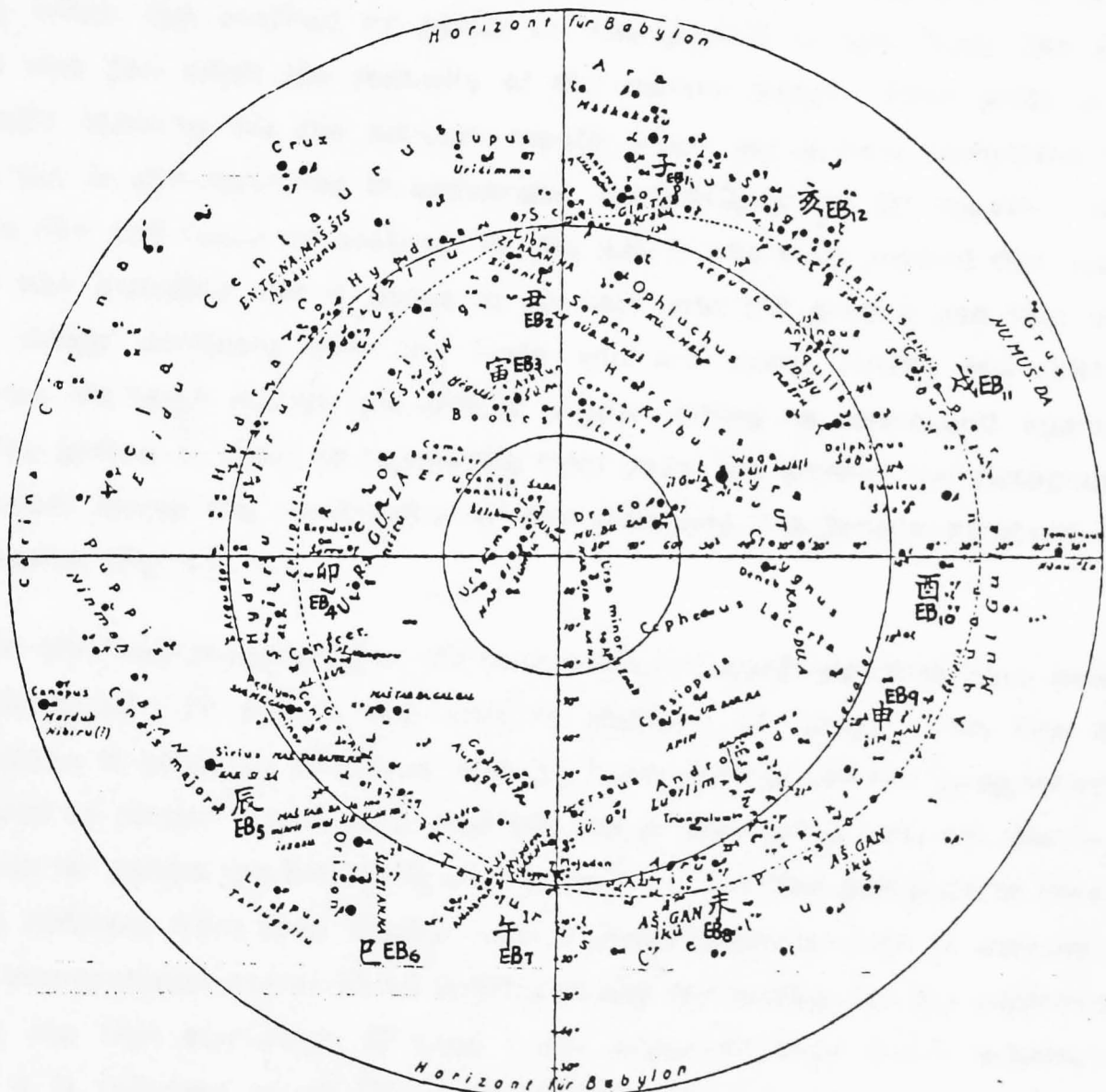
Fig. 4.2.2.2.1. The actual positions of the the Twelve Branches in the sky.
("SZG" (1982))

A. JEREMIAS, Altorientalische Geisteskultur

Sternkarte

採自葉氏「古代東方精神文化」
十二辰文字通余所增加

沫若哉



Der babylonische Fixsternhimmel um 2200 v. Chr. Nach E. F. Weidner
Mit Änderungen des Verfassers

公元前三〇年代巴比倫之恆星天

威德訥爾氏原作
葉列妙士氏添修

released, metaphoric of the dwindling (liberation) of *yin qi*-flow; it also likens a bound hand, standing for the idea of binding, of helping growth at its early stage and of sustaining young plants; all are phenomena appearing in the 12th month. Yin (EB3) stands for the events in the 1st month: *yang qi*-flow is active, trying to emerge from the Yellow Spring under the ground; but it is not successful in doing so because of the still dominating strength of *yin qi*-flow on the ground. Mao (EB4) stands for the 2nd month when vegetation bursts out from under the ground. Chen (EB5) stands for the 3rd month when *yang qi*-flow is very active, the thunder roars and the myriad things come to full birth. Si (EB6) stands for the 4th month when *yang qi*-flow becomes dominant and *yin qi*-flow retreats completely. Wu (EB7) stands for the 5th month when *yin qi*-flow is about to emerge from under the ground, in antagonism to *yang qi*-flow which has reached its zenith on the ground. In Wei (EB8) (the 6th month) one can smell the maturity of the myriad things. Shen (EB9) is a pictograph standing for the seventh month when *yin qi*-flow completes its growth but is still restricted in activeness. You (EB10) is the 8th month – the millet is ripe and ready for brewing. In Shu (EB11) (the ninth month) that *yang qi*-flow has dwindled and is about to go back into the ground and that the myriad things complete their life cycle and are dying. Finally, Hai (EB12) represents the tenth month: *yin qi*-flow is approaching its zenith and, against this, *yang qi*-flow is about to regenerate from under the ground; the pictograph of this word shows the combination of one male and one female, symbolic of impregnation. (Fig. 4.2.2.2.2.)

Under this Han interpretation, the twelve Branch words seem to have been purposely chosen to denote the monthly changes of nature. This line of interpretation is evidently obsessed with the fluctuation of *yin* and *yang*, which, as believed by modern sinologists, was still not in prevalence until the Warring States, not far before the beginning of the Han²³. So, the Han definition of these words is different from their origins. And, if Guo's reconstruction is accepted, the Han interpretation seems to be farfetched and misleading. For my purposes, however, the Han etymology is even more important than Guo's evidence, because it is followed by all later generations. The later Chinese, it seems, would rather take the Han interpretation as a new starting point. So, it is

²³ *XQLHZYYWXXS* pp. 48-50.

Fig. 4.2.2.2.2. The pictograph for the Ten Stems and the Twelve Branches.
(Copied by the present author from the *SWJZZ* (1815))

甲	HS ₁	𠂔
乙	HS ₂	乚
丙	HS ₃	𠂔
丁	HS ₄	个
戊	HS ₅	𠂔
己	HS ₆	乚
庚	HS ₇	𠂔
辛	HS ₈	𠂔
壬	HS ₉	王
癸	HS ₁₀	𠂔

子	EB ₁	𠂔
丑	EB ₂	𠂔
寅	EB ₃	寅
卯	EB ₄	卯
辰	EB ₅	辰
巳	EB ₆	巳
午	EB ₇	午
未	EB ₈	未
申	EB ₉	申
酉	EB ₁₀	酉
戌	EB ₁₁	戌
亥	EB ₁₂	亥

crucial for me to explore what the Han interpretation is, no matter how farfetched; and, particularly, under the Han etymology, the twelve Branches are, on one hand, fixed positions along a circumference, implying spatial fixity, while on the other they denote the fluctuation of *yin* and *yang* and the seasonal change of natural phenomena, implying temporal cyclicity. So, the Han etymology of the Twelve Branches displays the inner structure, the interplay of cyclicity and fixity.

As for the Ten Heavenly Stems, we have seen (in 4.2.2.1.) that Jia (HS1), Yi (HS2), Bing (HS3) and Ding (HS4) were originally used to indicate order in precedence; after having obtained the sense of number, the Shang Chinese added Wu (HS5), Ji (HS6), Geng (HS7), Xin (HS8), Ren (HS9) and Kui (HS10) to the former four to make ten numerative words, and later, they adopted the ten to specify each of the ten days of a Shang week (*xun*). '*Tian garl* (Heavenly Stems) very likely means 'Day Stems'. (We have seen that *tian* can be either 'heaven' or 'day'.) The Ten Stems were not derived from the observation of the movement of heavenly bodies²⁴. Despite the legend about the ten suns, the ten words being used to name the sun seem to have first occurred in the Han commentary of the *Yueling* chapter of *LJ*,

In the month of the eldest spring, the *ri* is in (the constellation of) Yingshi; at dusk, (the constellation of) Can is in the due (south) and at dawn, (the constellation of) Wei * is in the due (south). The *ri* are Jia (HS1) and Yi (HS2)²⁵.

The first *ri* in the passage obviously refers to the sun. In this month, the sun and moon meet in the constellation of Yingshi. In the due south (sky), the constellation of Wei* is visible at dawn; and that of Can, at dusk. The second *ri* seems to mean the day(s) and "The *ri* are Jia and Yi" seems to mean

²⁴ According to the early Chinese astronomical observations, the sun needs one year and the moon needs one month to complete their course in the heavenly sphere. So, the moon goes faster than the sun. Both will meet twelve times a year in the sky. (*SSJZS* Vol.5, p.280.) The points they meet are called *chen* (chronograms) which is the same as EB5 in Chinese writing but different in meaning. That is almost all about the sun. So far, I can not find any material showing that the cyclical course in the sky was divided into ten and how.

²⁵ *SSJZS* Vol.5, pp.279-280.

that Jia and Yi are the exact days (for important activities) in spring²⁶. According to the Han commentary (by Zheng Xuan), however, the second *ri* is the sun and Jia and Yi are its names in spring. In early spring, according to this commentary, a bud in its protective husk is about to burst out; and in late spring, the sprout is leaving the bud; both progresses in growth are ascribed to the generating function of the sun in spring in the east section of its orbit; so, these two phenomena, described by the pictograph of Jia and Yi, were adopted to name the sun in early spring and in late spring²⁷. Under the Han interpretation, Jia (HS1) and Yi (HS2) seem to have been purposely made for describing the natural phenomena in spring. Again, in comparison with the original meaning of Jia and Yi, as reconstructed by Guo Moro, this interpretation is misleading, and it reflects the enthusiasm of Han scholars for connecting the two Stems (and the other eight) with seasonal change and the fluctuation of *yin* and *yang*. Being imbued with the theory of *yin yang* and the Five Elements, the Han interpretation, if not a new creation of Han scholars, cannot be very old, because, as we have seen, the theory did not rise earlier than the Warring States period. No matter how misleading the Han interpretation is, it is the only one that has been known to the later generations and followed by them uniformly.

Apart from Jia and Yi, the remaining Stems are interpreted by the Han Chinese as follows.

²⁶My argument is based on the *GZ* (ca. late 4th cent. BC), which was roughly a century older than the *LSCQ*, mother of the *Yueling* chapter. (A. Forke (1925), p.242.) In its *Wuxing* (the Five Elements) chapter, a year is divided into five equal parts of seventy-two days. The first part is headed by the day Jiazi (HS1EB1), so it is spring and is dominated by Wood. The second seventy-two is headed by the day Bingzi (HS3EB1), so it is summer and is dominated by Fire. The third seventy-two is headed by Wuzi (HS5EB1), so it is the central season and is dominated by Earth. The fourth seventy-two is headed by Gengzi (HS7EB1), so it is autumn and is dominated by Metal. The fifth seventy-two is headed by Renzi (HS9EB1), so it is winter and is dominated by Water. (*ESEZ*, pp.149–150.) On this basis, A. Forke argues that “the *ri* are Jia and Yi” means that the first two days of spring are Jiazi (HS1EB1) and Yichou (HS2EB2) (A. Forke (1925), the note in p.260), disregarding the difference in grouping days into seasons between the *Yueling* (which is in brief: $[72+18] \times 4 = 360$) (*SSJZS*, Vol.5, p.0321, commentary.) and the *Wuxing* chapter of the *GZ* (which is in brief: $72 \times 5 = 360$). Although Forke’s argument is not convincing, it does inspire me to regard the second *ri* of the above *Yueling* quotation as the day(s) instead of the sun. But, better evidence can be found in the *Sishi* (the Four Seasons) Chapter of the *GZ*, which states that in spring there are five important governmental policies to realise, and they must be done on the days of Jia (HS1) and Yi (HS2). (*ESEZ*, p.148.) Likewise, another five policies in summer must be realised on the days of Bing (HS3) and Ding (HS4). And so on. The grouping of days into seasons in this chapter is the same as that of the *Yueling*. This seems to be nearer to what “the *ri* are Jia (HS1) and Yi (HS2)” means in the *Yueling*.

²⁷*SSJZS*, Vol.5, p.0280. Similar explanation occurs in the *SWJZ* of the Han, see *SWJZZ*, pp.768–769.

Bing (HS3) is located in the south and stands for the phenomenon that *yin qi*-flow is about to emerge and *yang qi*-flow is about to decline. In pictograph it shows the myriad things appearing flamboyant (because they are full of *yang*)²⁸. Ding (HS4) stands for the phenomenon in summer that the myriad things are firm and solid²⁹. Wu (HS5) is the centre and in pictograph it shows the six Jia and the Five Elements binding together³⁰. Ji (HS6) is also the centre and in pictograph it represents the myriad things shrinking and hiding themselves³¹. Geng (HS7) is located in the west and in pictograph it shows two hands holding a pestle to pound grain, metaphoric of the harvest in autumn³². Xin (HS8) stands for the smell of maturity of the myriad things in autumn³³. Ren (HS9) is located in the north where *yin qi*-flow climaxes and *yang qi*-flow is about to emerge; in pictograph it represents human pregnancy³⁴. Kui (HS10) depicts the phenomenon that water and earth are flat (static) and calm; in pictograph it shows water from the four directions flowing into the ground³⁵.

Thus, under the Han interpretation, the words of the Ten Stems are made to depict the fluctuation of *yin* and *yang* and the Five Elements, the succession of seasons, the life cycle of the myriad things, and more evidently the directions. Structurally, we see little difference between this set of interpretations and that of the Twelve Branches, i.e. the interplay of seasonal cyclicity and directional fixity is also evident.

4.2.2.3. The Han *Shuogua zhuan* and the Posterior-heaven order

The third constituent group of the Twenty-four Directional Positions is that of the Trigrams of the Posterior-heaven sequence which, like the

²⁸ *SWJZZ*, p.769.

²⁹ *Ibid.*

³⁰ *Ibid.* The six Jia are: HS1EB1, HS1EB3, HS1EB5, HS1EB7, HS1EB9, HS1EB11. They are the only six in the sexagenary sequence that contain HS1.

³¹ *Ibid.*, pp.769–770.

³² *Ibid.*, p.770.

³³ *Ibid.*

³⁴ *Ibid.*, p.771.

³⁵ *Ibid.*

Anterior-Heaven, is often aligned to form a circular chart. The terms 'Posterior-heaven' and 'Anterior-heaven', and the circular charts of the two were first identified and specified by the Song neo-Confucians³⁶ on the basis of the *Shuogua zhuan* (Explanations of the Trigrams) of the *YJ*. The alignment of the Anterior-Heaven is based on its third chapter, and the Posterior-Heaven, on its fifth chapter. So, the meaning of the two sequences are subject to interpretation of the two chapters. All the Chinese *literati*, whenever talking about the learning of the *YJ*, have their opinions about the two. The *Shuogua zhuan* was widely ascribed to Confucius. However, the prominent scholar Gu Jiegang has proved that it was actually written during the reign of the Han Emperor Xuan (73–49 BC)³⁷. Gu's arguments are very well based, so, I would regard the *Shuogua zhuan* as the Han interpretation of the Trigrams. The main text of the third chapter (mother of the Anterior-heaven sequence) reveals the four pairs of natural phenomena that the eight Trigrams represent. At most it implies the order of these four pairs in the alignment of this circular chart³⁸. It is in the fifth chapter, the basis of the Posterior-heaven, that the spatial and seasonal characteristics of the eight Trigrams are made explicit. Thus, unlike the Posterior-heaven circular chart, the Anterior-heaven one does not depict directions or seasonal succession. In other words, the spatial alignment of the Posterior-heaven is the only one form which the author of the *Shuogua zhuan* identifies the spatiality of the eight Trigrams, which should thus be fixed. The commentators of the *YJ*³⁹, Wang Bi of the Wei (AD 220–265), Kong Yingda of the Tang (AD 618–906), and Lai Zhide of the Ming (AD. 1368–1644), tend to keep this original characteristic. However, the neo-Confucians of the Song (AD. 960–1279), Shao Yong and Zhu Xi, and Jiang Yong of the Qing (AD. 1644–1912), as well as the *fengshui* writers, Qiu Yenhan and Wu Jingluan etc., are inclined to the position that the two circular charts are mutually interpretable and they also associate the Anterior-heaven circular chart with spatiality. They believe that "change" is the very characteristic of the eight Trigrams and that the eight

³⁶ *ZYJZJS* p.444 & p.447.

³⁷ See Note 3.

³⁸ We shall see this in 5.8.2. But for easy reference, I list it as follows, "Heaven and earth determine the direction. The forces of mountain and lake are united. Thunder and wind arouse each other. Water and fire do not combat each other." (Richard Wilhelm (1985), p.265.)

³⁹ In fact the *YJ* has many schools, such the *Lianshan* and the *Guicang*. Conventionally, it refers to the version of the Zhou dynasty, and is also called the *Zhouyi*.

bear different directional and seasonal attributes in either chart. I have no space to go into this in detail. For my purpose, what is important is that from the fifth chapter of the *Shuogua zhuan*, the Han Chinese associated the Trigrams with seasons, Elements, and directions.

The Chapter 5 of *Shuogua zhuan* contains two important paragraphs. The first one has this,

The Emperor (or heavenly god, or the *yang* comes forth in the sign of Zhen (ETe, arousing); he brings all things to completion in the sign of Xun (ETse, Gentle); he causes creatures to perceive one another in the sign of Li (ETs, the clinging, light); he causes them to serve one another in the sign of Kun (ETsw, the Receptive). He gives them joy in the sign of Dui (ETw, the joyous); he battles in the sign of Qian (ETnw, the the Creative); he toils in the sign of Kan (ETn, the Abysmal); he brings them to perfection in the sign of Gen (ETne, Keeping still)⁴⁰.

As an expansion of this, the second paragraph states that,

All living things come forth in the sign of Zhen. Zhen stands in the east. They come to completion in the sign of Xun. Xun stands in the southeast. Completion means that all creatures become pure and perfect. Li is the brightness in which all creatures perceive one another. It is the Trigram of the south. That the Sagekings turned their faces to the south where they gave ear to the meaning of the universe means that in ruling they turned toward what is light. This they evidently took from this trigram. Kun means the earth. It takes care that all creatures are nourished. Therefore it is said: "He causes them to serve one another in the sign of Kun." Dui is due autumn, which rejoices all creatures. Therefore it is said: "He gives them joy in the sign of Dui." "He battles in the sign of Qian." Qian is the trigram of the northwest. It means that here the dark and the light arouse each other. Kan means water. It is the trigram of the due north, the trigram of toil, to which all creatures are subject. Therefore it is said: "He toils in the sign of Kan." Gen is the trigram of the northeast, where beginning and end of all creatures are completed. Therefore it is said: "He brings them to perfection in Gen"⁴¹.

Structurally, we can identify a spatial framework from the two paragraphs:

⁴⁰R. Wilhelm (1985), p.268. With a bit modification of the present author. (*SSJZS*, Vol 1, p.0148)

⁴¹Ibid., pp.268-270. (*SSJZS*, Vol.1, p.0148.)

Zhen (ETe) in the east; Xun (ETse) in the southeast; Li (ETs) in the south; Kun (ETsw) in the southwest; Dui (ETw) in the west; Qian (ETnw) in the northwest; Kan (ETn) in the north; Gen (ETne) in the northeast. Accordingly, the cardinal Trigrams are associated with the four seasons: the east is spring; the south, summer; the west, autumn; the north, winter⁴². As held by the Ming expert of the *I jing*, Lai Zhide, the Posterior-heaven Trigrams depict seasonal change and the mutual generation of the Five Elements. For the former, Chapter 5 of *Shuogua zhuan* shows itself. For the latter, one should supplement the argument with Chapter 11, where most Trigram Elements are given directly: Zhen (ETe), Wood; Xun (ETse), Wood; Li (ETs), Fire; Kun (ETsw), Earth; Dui (ETw), Metal; Qian (ETnw), Metal; Kan (ETn), Water; Gen (ETne), Earth⁴³. The correspondence between Elements and the positional alignment of Trigrams makes the Posterior-heaven imply the mutual generation principle, though with some modifications. Thus, going clockwise, Wood-Zhen (east) and Wood-Xun (southeast)⁴⁴ generate Fire-Li (south); Fire-Li (south) generates Earth-Kun (southwest); Earth-Kun (southwest) generates Metal-Dui (west) and Metal-Qian (northwest); and Metal-Qian (northwest) generates Water-Kan (north). Then, altogether Water-Kan and Earth-Gen generate Wood-Zhen, because wood does not grow without earth⁴⁵. (However, it seems to me that the underlying principle of the Posterior-heaven spatial matrix is other than the theory of the

⁴²Because, as we have seen, the handle of the North Dipper points to the east in spring, and so forth. That is to say, direction and season are connected by the movement of the North Dipper. (*SSJZS*, Vol.5, pp.0279-0280.)

⁴³The four cardinal Trigrams are associated with the four seasons and accordingly, with the four Elements. As for the four corner Trigrams, Kun (the mother earth) and Gen (the mountain) are understandably Earth. But, it seems to be inconceivable that, Qian, standing for heaven, should be associated with Metal, and that, Xun, standing for wind, should be associated with Wood. I would regard this awkwardness as a result of being enforced to explain an insoluble pre-existent assignment.

⁴⁴Zhen is a *yang* Trigram, so it is *yang* Wood. Xun is a *yin* Trigram, so it is *yin* Wood.

⁴⁵*YJLZTJ*, pp.462-463. This explanation tried to escape the fact that, according to the mutual generation principle of Five Elements, Water-Kan does not generate Earth-Gen and Earth-Gen does not generate Wood-Zhen. It also leaves unexplained the juxtapositions of two Woods and two Metals. It seems to me that this awkwardness results from the reconciliation between 5 and 8.

Fig. 4.2.2.3.1. The Posterior-heaven matrix in which the Trigrams, being regarded as family members, can be grouped into two, on the basis of gender. In either group, however, the order of permutation does not show any regularity (eg. the hierarchy of seniority, etc.). (QDXJBFS (1739))

ET_{sw}
Mother
坤
母
☷

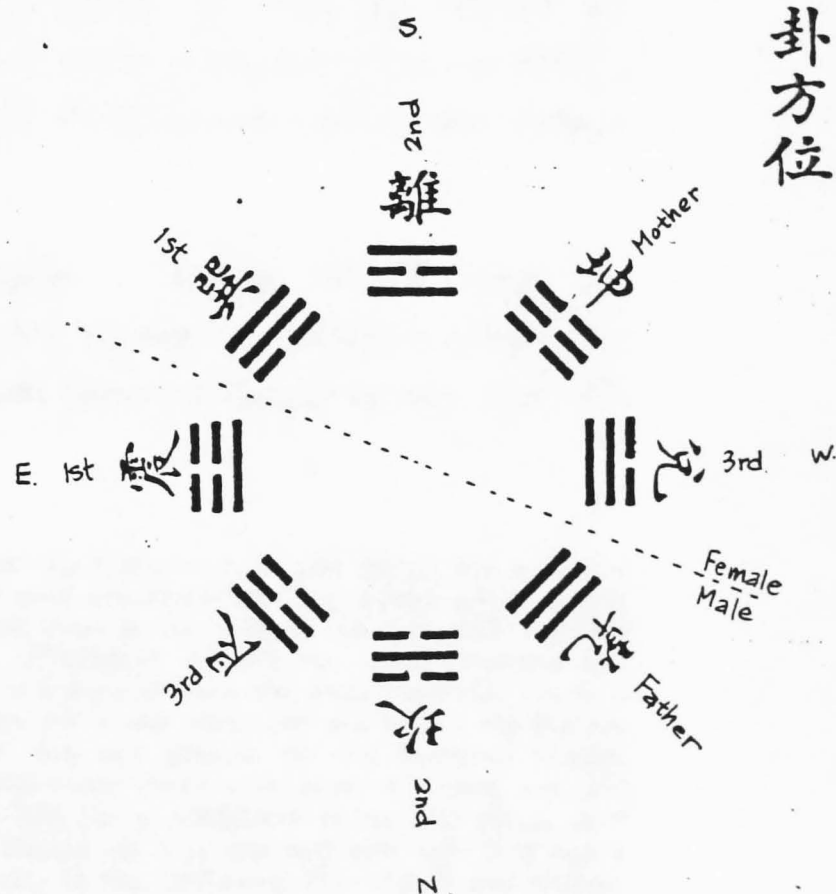
ET_{nw}
Father
乾
父
☰

兌 離 巽
少 中 長
女 女 女
☱ ☲ ☴
ET_w ET_s ET_{se}
3rd 2nd 1st
Daughters

艮 坎 震
少 中 長
男 男 男
☶ ☵ ☳
ET_{ne} ET_n ET_e
3rd 2nd 1st
Sons

後天八卦次序

後天八卦方位



Five Elements and has long been unknown⁴⁶.)

Thus, the Posterior-heaven Trigrams not only are associated with directional positions (fixity) but also are able to pass onto one another, in connection with seasonal change and the mutual relationship of the Five Elements (cyclicity). This interpretation of the trigrams started with the *Shuogua zhuan* itself, and continued throughout all the later commentaries. Structurally, it is again an interplay of cyclicity and fixity.

4.2.2.4. The exegesis of the Twenty-four Positions

In the above, I have examined the meaning of the three constituent sequences of the Twenty-four Positions: the Twelve Branches, the Ten Stems and the Posterior-Heaven Trigrams. By the Han, all of them have been interpreted cosmologically, no matter what they stood for originally. These cosmological interpretations reveal the interplay between the fixity of directional positions and order, and the cyclicity of seasonal change, the fluctuation of *yin yang*, and the transition of the Five Elements. This is actually the common ground for the three sequences to merge into one system without discrepancy.

We have seen that the need to divide a spatial circumference into twenty-four is for fixing the timetable of the twenty-four seasons (*jieqi*). As stated in the *Tianwen Xun* (Lesson of Heaven Patterns) chapter of the *HNZ*, the

⁴⁶For the matrix, one explanation is that, according to the fluctuation of *yin yang*, the positions from the northwest along the circumference to the east are dominated by *yang* and the rest positions, by *yin*. So, the four *yang* Trigrams are allocated to the former; the four *yin* Trigrams are allocated to the latter. (In Chapter 10 of the *Shuogua zhuan*, the eight Trigrams are regarded as members of a family. Corresponding to the division here, the male members are in a group and are led by the Father Qian; the female ones are in the other and are led by the Mother Kun.) However, this is but a division of the eight into two groups. (In the Posterior-heaven sequence, the Trigrams with odd full lines are *yang* ones; those with even full lines are *yin* ones. In the *yang* ones, Qian (☰) is the father; Zhen (☳) has a *yang* line at the first place, so it is the eldest son; Kan (☵) has a *yang* line in the middle, so it is the mid-son; Gen (☶) has a *yang* line at the third place, so it is the youngest son. In the *yin* ones, Kun (☷) is the mother; Xun (☴) has a *yin* line at the first place, so it is the eldest daughter; Li (☲) has a *yin* line in the middle, so it is the mid-daughter; Dui (☱) has a *yin* line at the third place, so it is the youngest daughter. Unlike this, however, in the Anterior-heaven case, whichever has a *yang* line in the first place, i.e. at the bottom, is a *yang* Trigram, and whichever has a *yin* line in the first place is a *yin* one. Thus Qian, Zhen, Li and Dui are *yang*, and Kun, Kan, Gen and Xun are *yin*.) Even though this dichotomy roughly accords with the yearly fluctuation of *yin yang* it leaves unexplained the positional alignment in either group. (Fig. 4.2.2.3.1.) There are no lack of explanations for this. (For example, *DLRZXZ* (1564). Quotations from Wu Jingluan and Qiu Yenhan are listed in Bk 7a, pp.11b-12a.) But I find none of them convincing.

twenty-four seasons are decided by the handle of the North Dipper which points to one of the twenty-four directions in the sky in every fifteen days⁴⁷. The handle of the North Dipper indeed looks like the hand of a big natural clock to the Chinese. It turns 360 degrees in one year⁴⁸. It does not decide the number of seasons in one year as 24; but it helps tell the exact time of them. The statement in the *HNZ* also implies that the twenty-four terrestrial directions are the counterpart of the twenty-four positions along the celestial equator and that the latter came before the former. So, in the later periods, the words of the twenty-four are sometimes adopted to name the twenty-four hours of a day. In fact, the application of the Dipper to the designation of the seasons implies the interchangeability between time and space.

In the *HNZ*, however, it is crucial that in the twenty-four divisions, the four Trigrams, supposed to be located in the four exact corner positions, have not been used. Instead, the four corners are named Baode zhiwei, Changyang zhiwei, Beiyang zhiwei and Titong zhiwei. The meanings of the four are unknown to us. The replacement of the four with Trigrams does not seem to have happened until the Sui or Tang⁴⁹. It is not until then that the nomenclature of the Twenty-four Directional Positions was completed.

The four corners are also called the Heaven's Gate, the Earth's Window, the Man's Door, and the Ghost's Road. The four are called the Four Ways of Yellow Spring in *fengshui* works. (See 5.6.2. & Fig. 5.6.2.2.) For a study of the four terms, Ding Ruipu has collected a number of documents which refer to them but has come to the conclusion that they are merely substitutes in terminology⁵⁰. In later Chinese astrology, each of the four corners is alternately occupied by Zhoushu, Bo_shi, Lishi and Canshi, four stars (or deities) accompanying the Great Year (Taisui, the Counter-Jupiter), in every three years;

⁴⁷For example, when the handle points to Zi (EB1), the time is in the season of Winter Solstice; when it points to Kui (HS10), it is in the season of Little Cold, fifteen days after the previous one, and so on.

⁴⁸As John S. Major puts it, "The 'handle' of the Dipper acts as the hand of a celestial clock, shifting one Chinese degree (1/365.25 of a circle) along the celestial equator from each midnight to the next." (See his "The meaning of Hsing-te", in Le Blanc and Blander (1987), p.288, n.20.)

⁴⁹FSQH

⁵⁰FSQH

the former pair help human activities, while the latter pair are hostile⁵¹.

The diversity of nomenclature for the four corners reflects that the four Trigrams may be regarded as a possibility out of many in completing the Twenty-four Directional Positions. However, in late imperial periods, as seen in the geomancer's compass and works of geomancy, this framework, composed of eight Stems, twelve Branches and four Trigrams, was used overwhelmingly. There are several explanations for this, especially for the order in precedence of its twenty-four words⁵². Among these the best known is as follows:

Heaven-One generates Water (in the due north) and Kan (ETn) (also the position of Zi (EB1)) is the exact position of Water, so Kan (or Zi) is located to the due north. Kui (HS10) bears the *yin* of earth and is Water of softness (or femininity), so it is next to Kan (or Zi). Water needs earth to stay in so as to give birth to things; being Earth of softness (or femininity), Chou (EB2) is next to Kui. Gen (ETne) is the mountain, Earth of firmness (or masculinity), so it is next to Chou and located to the northeast. The *qi* of Water and Earth mix together and are about to give birth to Wood. Being Wood of youth, Yin (EB2) is next to Gen. Jia (HS1) gains Three-*yang* of heaven and is Wood of firmness (or masculinity), so it is next to Yin (EB2). Zhen (ETe) is the exact position of Wood, so it rides on Mao (EB4) and occupies the due east and is next to Jia. Yi (HS2) gains the Eight-*yin* of earth and is Wood of softness, so it is next to Mao. Wood cannot prosper without earth and Chen (EB5) bears Earth *qi*, so it is next to Yi. Wood is *yang* of youth and cannot produce Fire if it (or its *qi*) is not intensive. Xun (ETse) is Wood of intensity, so it is next to Chen (EB5). The zenith of intensity of Wood will give birth to Fire, so Si (EB6) is next to Xun. Bing (HS3) gains the *yang* of heaven-Seven and is Fire of firmness, so it is next to Si. Li (ETs) is the due position of Fire, so it rides on Wu (EB7) and occupies the due south. Ding (HS4) gains the *yin* of earth-Two, so it is Fire of softness (or femininity) and next to Wu. The Fire of intensity should soon be brought to a halt and give birth to Earth. Wei (EB8) is Earth of youth, so it is next to Ding. Kun (ETsw) bears the due *qi* of Earth, so it is next to Wei. The Earth of intensity will in turn generate Metal; Shen (EB9) is Metal of youth, so it is next to Kun.

⁵¹See, for example, *QDXJBFS* Bk3, pp.13a-15b & pp.20a-24a; also, D. Walters (1987), pp.281-282.

⁵²See, for instance, *DLZZJY* or *DLRZXZ*, etc.

Geng (HS7) gains the *yang* of heaven–Nine and is Metal of firmness, so it is next to Shen. Dui (ETw) is the due position of Metal, so it rides on You (EB10) and occupies the due west. Xin (HS8) gains the *yin* of earth–Four and is Metal of softness, so it is next to You. Metal needs Earth for its completion; Shu (EB11) bears Earth *qi*, so it is next to Xin. Metal cannot transform before it reach its zenith, so Qian (ETnw), the Metal of zenith, comes next to Shu. The zenith of Metal will transform and give birth to Water; Hai (EB12) is Water of youth, so it is next to Qian. Ren (HS9) gains the *yang* of heaven–One, and is Water of firmness, so it is next to Hai⁵³. (Fig. 4.2.2.4.1.)

To understand this paragraph, some notions are essential:

(a) The notion that the Ten Heavenly Stems are derivable from the *Hetu* (the Chart of the Yellow River)⁵⁴, which is a numerological chart of the first ten digits, with Five and Ten in the centre (associated with the Element Earth), One and Six in the north (associated with Water), Three and Eight in the east (associated with Wood), Two and Seven in the south (associated with Fire), and Four and Nine in the west (associated with Metal). (Fig. 4.2.2.4.2.) The saying is that: the heavenly number One generates Water and the earthly number Six completes it; the earthly number Two generates Fire and the heavenly number Seven completes it; the heavenly number Three generates Wood and the earthly number Eight completes it; the earthly number Four generates Metal and the heavenly number Nine completes it⁵⁵. Odd numbers are heavenly and *yang* and even numbers are earthly and *yin*. The first five numbers show the order of generating Elements; and the rest show the order of completing them⁵⁶.

(b) Odd Stems are *yang*, even Stems are *yin*

(c) Combining (a) and (b), we see that Jia (HS1) and Yi (HS2) are both associated with Wood, but Jia is *yang* Wood–Three and Yi is *yin* Wood–Eight.

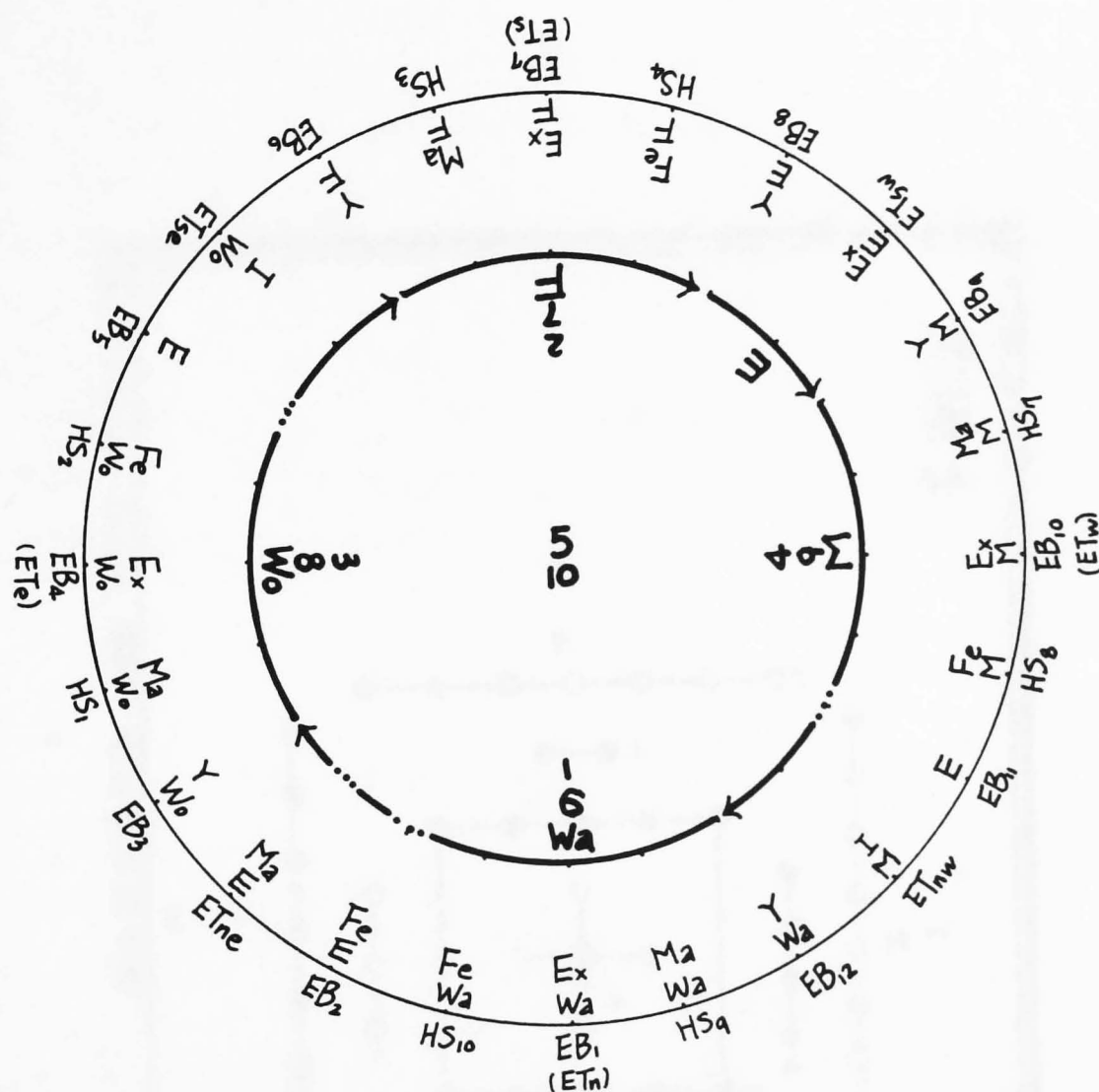
⁵³This paragraph is based on the *DLZZJY*, Bk.7, pp.4a–6a. Because I do not translate it literally, so I do not put it in quotation. The same content also occurs in the *DLRZXZ*, Bk.7a, p.13a.

⁵⁴See, for example, the *DLRZXZ*, Bk.7a, p.12a; or the *HLJY*, pp.275–279.

⁵⁵See the *Xici* of *YJ* in the *SSJZS*, Vol.1, p.0153, commentary & p.0155, text; *DLRZXZ*, Bk.7a, p.9a; Wang Wei, “*luoshu Bian*” (Distinction of the *luoshu*), included in the *HLJY*, p.331, etc.

⁵⁶*DLZZJY*, Bk.2, p.1b.

Fig. 4.2.2.4.1. A diagram illustrating the exegesis of the 24 Directional Positions.
(The present author)



Y : Youth
Ex : Exact position
Fe : Femininity
Ma : Masculinity
I : Intensity

← Mutual production

Wa Water

Wo Wood

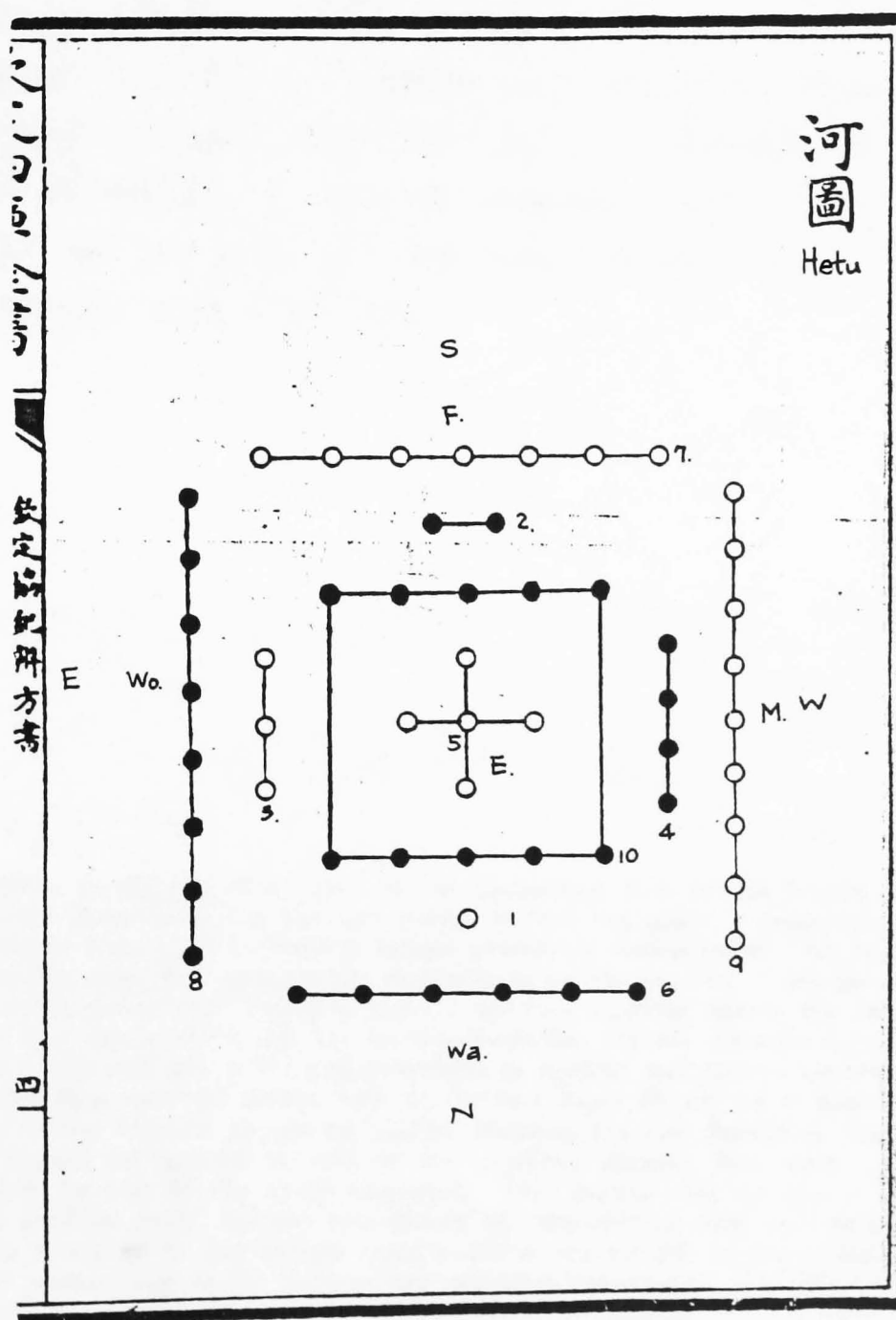
F Fire

E Earth

M Metal

... with the involvement of Earth qi

Fig. 4.2.2.4.2. The permutation of the *Hetu* (QDXJBFS (1739))



Wa : Water
F : Fire
Wo : Wood
M : Metal
E : Earth

Likewise, Bing (HS3) is *yang* Fire–Seven and Ding, *yin* Fire–Two; Wu (HS5) is *yang* Earth–Five and Ji (HS6), *yin* Earth–Ten; Geng (HS7) is *yang* Metal–Nine and Xin (HS8), *yin* Metal–Four; Ren (HS9) is *yang* Water–One and Kui (HS10), *yin* Water–Six.

(d)The mutual generating relationship of the Five Elements.

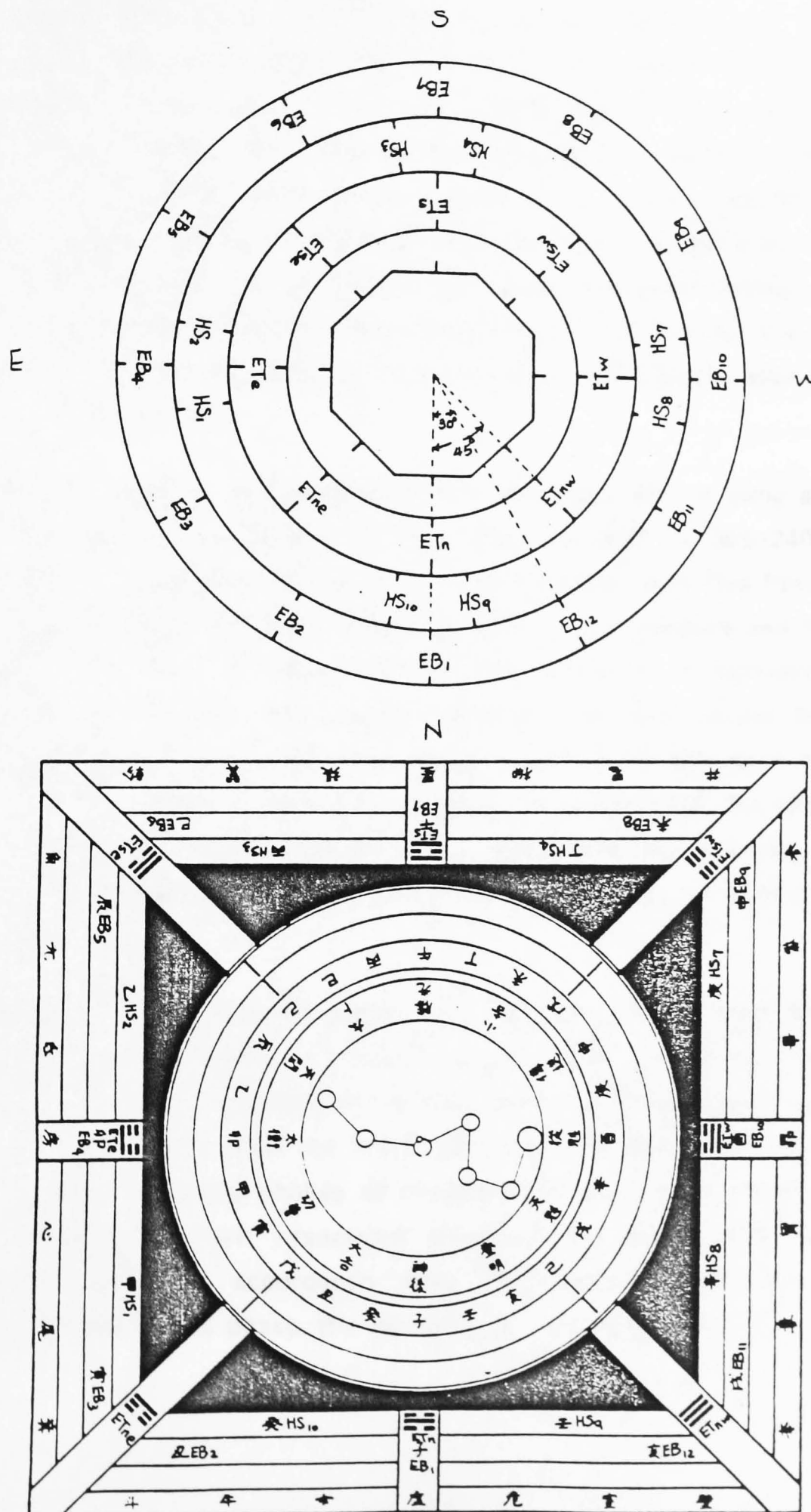
(e)The Elements associated with the Posterior–heaven Trigrams.

On the whole, this explanation of the order in precedence of the twenty–four words is justified on the basis that the three constituent sequences are in some aspects compatible, including the correlations of direction, *yin yang* and the Five Elements. The task is thus not so difficult. The only further effort needed is to distinguish the different degree of intensity (or softness vs. firmness, *yin* vs. *yang*) of the Elements pertaining to the twenty–four⁵⁷. The whole paragraph again shows the tendency to interpret the framework of the Twenty–four Positions cosmologically. And, behind the tendency, the interplay of fixity (of directional positions) and cyclicity (of the fluctuation of *yin yang* and the Five Elements within the fixed spatial framework, etc.) goes all the way.

⁵⁷ But, it seems to me that this effort is not successful. It is forced by the need to differentiate from the same things and it is not well based. In fact, the order in precedence of the twenty–four words seems to have resulted from a simple geometric manipulation. For the eight Trigrams, the arc distance between any consecutive two should be 45 degrees, if the circumference is divided into equal parts. Since four Trigrams occupy the four cardinal points, the rest four will naturally occupy the four due corners. For the twelve Branches, the arc distance between any consecutive two should be 30 degrees, if the circumference is divided into twelve equally. With four of these occupying the four cardinal points, two of the rest eight should be in each quarter. So, in each quarter, the corner Trigram should be located between the two Branches. As for the eight Stems, each pair should be located to one of the cardinal aspects. But, each cardinal point can be occupied only by one of the same sequence. This means that no one in each pair is able to occupy any cardinal point, but the two should be allocated as near to it as possible. So, the two may well be allocated to the nearest right and the nearest left of the cardinal point. In this way, the order in precedence of the twenty–four words is determined. (Fig.4.2.2.4.3.) The distribution of the 24 words on a diviner's board of the Han period can support my argument. (Fig. 4.2.2.4.4.).

Fig. 4.2.2.4.3. (above) The merging of three sequences into the spatial matrix of 24 directional positions. (The present author)

Fig. 4.2.2.4.4. (below) A reconstructed diviner's board of about the Han (AD52) dynasty (at Lelang, Korea), reflecting that the merging of the three sequences might simply result from a mechanical overlapping of the three. (M. Loewe (1979))



4.3. *Yin yang* and *Wuxing*

4.3.1. Significance

The origins of *yin yang* and *wuxing* are not convincingly traceable. However, it is very likely that *wuxing* derived from the Chinese special awareness of the number five which is the central number of the 9 digits and which symbolises the centre of the cosmos. It has led to the Chinese primitive classification by five, among which the earliest seems to be the five spatial divisions. So, *wuxing* must have implied spatial fixity from the outset. (Fig. 4.3.2.2.4.) On the other hand, *yin* and *yang* seem to have started with early Chinese astronomy and meteorology. The increase and decrease of *yin* and *yang* was connected with seasonal succession (implying temporal cyclicity) from the beginning. However, temporal cyclicity is not without the implication of spatiality because the stations for observing seasons are located at the four quarters. (Fig. 4.3.2.2.4.)

The first stage of systematisation and synthesis of *yin yang* and *wuxing* seems to be the contribution of Zou Yan (350–270 or 305–240 BC) who identified the metaphysical sense of the Five Elements with Five Powers (*wude*) and the cyclical permutation of mutual conquest. The increase and decrease of *yin* and *yang* seem to have provided Zou a sense of cyclicity which is historical, i.e. one-way. The concept diagram for this should be a spiral configuration. (Fig. 4.3.2.3.1.) Fixity refers to the fixed dominant power in a fixed time span, which is linear and temporal, i.e. non-spatial. But, the calendars roughly contemporaneous with Zou Yan, which combine seasons, directions, numbers, Elements, and colours, do reveal an interplay of spatial fixity and temporal cyclicity.

The next stage of systematisation after Zou Yan and not later than the Han introduces the identification of the idea of *qi* (fluid) in *yin yang* and *wuxing*. The *qi* flow is the common ground of the One, *yin yang* and *wuxing*. That is, in the aspect of *qi*, the One (also the Way), *yin yang* and *wuxing* are one entity in different and hierarchical phases. In the phase of *wuxing*, the substance of the Five Elements and their associated directions are fixed, while the mutual production order, in accordance with seasonal transition, is in cyclical succession. So, in this phase, the interplay of fixity and cyclicity is manifested.

In the phase of *yin yang*, the sense of fixity is gained from the cyclical pulsation of *yin qi* and *yang qi*, because their locations of emergence and submergence in space are identified. So, in the phase of *yin yang*, the interplay of fixity and cyclicity is also at work.

On the basis of the idea that the One (the Great Ultimate), *yin yang* and *wuxing* are one, the neo-Confucians fused the three into a cosmogony, well represented by the *taijitu*. The Great Ultimate (the One) is approached in two senses: its substance and its function⁵⁸. In the former, the One is a quiescent body; in the latter, it functions dynamically. *Yin* is the manifestation of the former and *yang*, the latter. *Yin* and *yang* are two modes of one entity which are fixedly characterised while interacting (to and fro) cyclically. The transformation of *yang* with the quiescent cooperation of *yin* transmits the Great Ultimate to the phase of the Five Elements. Likewise, the Five Elements are approached in the senses of substance and function. In the former sense, the Five Elements are five kinds of matter (substance) and the order in precedence for their coming-into-being is fixed and one-way. In the latter, the Five Elements are five *qi* flows, and the interchangeability among them is cyclical, in accordance with seasonal succession. Thus, either in the phase of *yin yang* or in the phase of *wuxing*, the inner structure, the interplay of fixity (substance) and cyclicity (function) is involved in speculation. On the whole, the neo-Confucians continued the Han ideas but they approached them much more systematically.

The inner structure is also identifiable in the application of *yin yang* and *wuxing* to the rationalization of the idea of auspiciousness. The 'Virtue of Branch', for instance, is determined by the comparison between the substance (fixed) Elements of the Branches and the Elements in cyclical phases associated with them. As illustrated by a conceptual diagram (Fig. 4.3.2.5.2.), five concentric circles represent the life cycle of the Five Elements. The life cycle is cyclical, while at the location of a certain Branch, the phase (of life cycle) of each Element is fixed and it differs from that of any other Elements. That is, the five concentric circles progress at the same speed but in different phases. (For

⁵⁸The Chinese words for substance and function, *ti* and *yong*, are a pair of great significance. Literally, *ti* is 'body' and *yong* is 'use'. The human body is an existent entity, a body; but it can do something, it has its uses. (For fuller reference, see Huang Zongxi (1987), pp.288-289.) It is in this sense that I use the words substance and function here and elsewhere in the whole study.

example, at EB1, the cyclical attribute of Water is in its eighth phase; Fire, second; Wood, fifth; Metal, eleventh; Earth, tenth. At EB2, each Element would advance one phase.) Thus, as reflected in the diagram, the theorisation of auspiciousness suggests another form of interplay between cyclicity and fixity.

4.3.2. Text

4.3.2.1. English translations for *wuxing*

Literally, the Chinese word *wu* is 'five'; *xing* means 'to walk', 'to proceed', 'to move', 'column' (such as in word alignment), 'a line of business, ie. a profession'. There are many English translations for this two-word term which have attempted to convey something more than its literal meaning. So far as I know, this two-word term has been translated into: (a) Five Elements (early Jesuit missionaries onward) (b) Five Agents (Derk Bodde and Wing-tsit Chan) (c) Five Phases (John S. Major) (d) Five Forces (Herrlee Creel) (e) Five Evolutive Phases (Manfred Porkert) (f) Five Functions (Chen Shih-chuan) (g) Five Activities (Edward Schafer) (h) Five Stages of Change (Richard & Hellmut Wilhelm) (i) Five Movers (Schuyler Cammann)⁵⁹. Each translation reflects the translator's particular understanding of this term. To grasp the meaning of *wuxing* comprehensively, all the translations may well be kept for reference. Among them, however, 'Five Elements' seems to be better known than others. So, to avoid unnecessary confusion, I shall use this translation or just use the untranslated term *wuxing*.

As for the words *yin* and *yang*, the untranslated form is very prevalent. So far as I know, no one has tried to identify English equivalents.

4.3.2.2. Before Zou Yan

It is nearly impossible to reconstruct the provenance of *yin yang* and the Five Elements convincingly. On the basis of the extant ancient literature, the

⁵⁹For a discussion of the translation of the term *wuxing* see John S. Major (1976), pp.1-3.; Richard A. Kunst (1977), pp.67-69; John S. Major (1977), pp.69-70; John S. Cikoski (1977), pp.71-73; Michael Friedrich and Michael Lackner (1983-85), pp.218-219.

scholar of the day Li Hansan holds that they originate from different sources; and he ascribes the combining of the two (ie, *yin yang* and *wuxing* as a whole) to Zou Yān of about the third century B.C.⁶⁰. He has also shown that the *wuxing shuo* had been established a century earlier than the *yin yang shuo*, and he ascribes the former to Confucius's disciple, Zisi of not earlier than the early Warring States Period. The latter, in his opinion, was founded after the days of Mencius. However, Li's arguments are ambiguous. He has not defined the word *shuo* in the term *wuxing shuo* or *yin yang shuo*. A *shuo* can be merely a saying, reflecting a notion; or a theory, based on systematic reasoning. If the latter is referred to, he should have identified what principle each *shuo* comprises. If he means the former, his evidence is questionable, because it is conceivable that a notion has been in circulation long before it is written down, apart from the fact that the extant ancient literature he used contains only fragmentary statements about *yin yang* and the Five Elements, and which, being mixed with original parts and later attachments without acknowledgement of authorship, cannot be dated accurately. Also, some scholars have identified Zisi's *wuxing* with the five kinds of conduct relative to Confucian teachings on human relationships⁶¹. So, Li's arguments can only be kept for reference⁶². However, in view of the great difference in Chinese writing between *yin yang* and *wuxing*, I would like to consider the two separately in the first place.

(a) *Wuxing*

Wuxing are five kinds of *xing*. Already in the oldest Chinese document, the *Shu jing* (*SJa*), many things are categorised into five. It is thus very likely that *wuxing* as a whole is but one of these fives, an example of primitive

⁶⁰ *XQLHZYYWXXS* (1967), pp.47ff.

⁶¹ It is in the *Fei shier zi* (Denunciation of Twelve Philosophers) chapter of the *Xunzi* that Zisi and Mencius were regarded as founders of *wuxing* where, however, the contents of *wuxing* are not specified. So, controversy occurs. Tan Jiepu regards *wuxing* in this text as the five kinds of human conduct in Confucian teachings. See "*SMWXX*" (1935), pp.704-728.

⁶² For comparison, I shall hereby list another researcher's conclusion. According to Fan Wenlan, A. the primitive form of *yin yang shuo* happened before the Xia dynasty; B. the mystification (or the metaphysical form) of *yin yang shuo* was expanded in the Yin(*) and Zhou dynasties, and highly developed after the days of Confucius; C. the primitive form of *wuxing shuo* was heralded in the Xia and expanded in the Yin(*) ; D. the mystified (or metaphysical) form of *wuxing shuo* was expanded by Mencius and highly developed by Zou Yan. See "*YGJGLWXSDQY*" (1935), p.648.

classification⁶³. However, it is equally possible that the ancient Chinese had identified exactly five constituents of the universe first and classified other things into five accordingly. The former implies that *wu* (five) is a framework and *wuxing* but one set of many used to fill it in. But, the latter implies that *wu* is derived from *xing* because there are exactly five constituents of the universe; hereby the number five is identified and fixed.

A third possibility is that *wuxing* might have meant something else and the identification of *wuxing* with the five: Water, Fire, Wood, Metal, Earth, is a later event. This possibility can be suggested by the fact that, although in the *SJa*, the five things are clearly called *wuxing*⁶⁴, with the additional item, grain, they are called *liufu* (Six Stores)⁶⁵, six kinds of material of which ancient kings were advised to make good use to ensure the welfare of the people. In the *Hongfan* chapter, water, fire, wood, metal, and earth were seemingly mentioned in a materialistic sense, without metaphysical implication. On this basis, some sinologists even argue that the notion of *wuxing* was derived from the practical experience of using the five materials (ie. thinking derived from doing)⁶⁶. If so, the Five Elements should not be made equivalent to those in the mind of the ancient Greek philosophers⁶⁷. Even in the metaphysical sense developed in later periods (for example, in the cosmology of the Han Confucians), *wuxing* is the further divided phase of *yin yang* which is in turn activated by the Way, the Dao. *Wuxing* are not constituents of the universe, though the myriad things are associated with them.

It seems to me that the third possibility is the most likely. So, at this early stage, it is more significant to ask why five. How did this 'framework prepared beforehand'⁶⁸ come into being?

⁶³E.Durkheim and M.Mauss (1969), p.70; also Durkheim's *Savage mind* as mentioned in V.A.Rubin (1982), p.134.

⁶⁴In the *Hongfan* chapter.

⁶⁵In the *Dayumo* chapter.

⁶⁶Ursula Franklin, John Berthrong, Alan Chan (1985), pp.333-369.

⁶⁷For a similar assertion see Benjamin I. Schwartz (1985), p.357.

⁶⁸L. Levy-Bruhl (1926), p.221.

As Creel asserts, the first five should be the five directions⁶⁹. On the basis of his study of oracle bones, the Chinese scholar Hu Houxuan has shown that by the Shang (1766–1123 B.C.) the Chinese people already possessed the notion of the five directions which precedes *wuxing*⁷⁰. Wang Guowei also holds this through his study of oracle bones, where he identifies the worship of the sovereigns (deities) of the five directions⁷¹. Further, Fu Sinian holds that the notion of *wuxing* originated in the worship of Nature, part of the Shang religion⁷². Also, M.Granet says that “Five was the emblem of centre as the most important point in the square-shaped cardinally-oriented space. Five was also considered as a centre because it is in the middle of the numerical series from 1 to 9⁷³.” The fifth of the nine measures contained in the *Hongfan* (the Great Plan) chapter of the *Shu jing* is ‘*Jianyong huangji*’ which means that every governmental undertaking should accord with the Way of the Great Centre (*Dazhong zhidao*). The Way keeps the balance (or harmony) of all aspects. This reminds us of the numerical alignment of the *Luoshu* (The Writing of the River Luo) which shows that the number five is at the centre and that the sum of any three numbers in a row is always 15. (Fig. 4.3.2.2.1.) So, five is symbolic of the *axis mundi* of the world. P. Wheatley, S. Camman and Xu Wenshan have shared this idea as well⁷⁴. To keep balance, one must stay at the centre and care about the left, the right, the front and the back. The ancient Chinese writing of five is X which might indicate the centre and the four cardinal areas. It also implies the division of space into regions which, as held by Durkheim and Mauss, might correspond with the division of the tribe into groups⁷⁵ and link to the worship of the deities of the five directions. It is notable that X does not indicate the four cardinal points but the boundaries of the four cardinal regions. So this cross connects the centre and the four corners instead of four cardinal points. This accords with Creel’s opinion that “Chinese geography represented the

⁶⁹H.G. Creel (1929), 1929, p.31.

⁷⁰*XQLHZYYWXXS*, p.19.

⁷¹*Ibid.*, p.20.

⁷²*Ibid.*, p.20.

⁷³Quoted from V.A. Rubin (1982), p.138.

⁷⁴Paul Wheatley (1971), pp.450–451; Vitaly A. Rubin (1982), p.139; Schuyler Cammann (1985), pp. 239–240; “*RJHWXDGX*” (1935), pp.669–704.

⁷⁵L. Levy-Bruhl (1926), pp.214–215.

world as very much like an apple pie, cut into quarters, with a slice for each cardinal direction. This means that the lines of division ran northeast-southwest and northwest-southeast⁷⁶." This idea is also shared by W.E. Soothill⁷⁷ and M. Porkert⁷⁸. (Figs. 4.3.2.2.2. & 4.3.2.2.3.) It also reminds us of the familiar arrangement of later periods that the four corners defining the boundaries are occupied by Qian, Kun, Gen, Xun, four Posterior-heaven Trigrams, and are often called *Silu huangquan* (The Four Ways of Yellow Spring) (especially in *fengshui* writings). (See 5.6.2. & Fig. 5.6.2.2.) This reveals the importance of the four corners to the ancient Chinese and the rich spatial implication of the Chinese word five, 五⁷⁹.

Incidentally, there is also the assertion that *wuxing* are derived from the five planets. However, I think this less likely. (See Postscript 4.8.2.)

(b) *Yin yang*

The connection of *yin yang* with the *Book of Changes* (YJ) or with the *Daode jing* (DDJ) seems to be taken for granted. However, in the main texts of the two, we can find only a few occurrences of the word *yin* or *yang*. In the *Daode jing* the only one occurrence is: "The Way begets one; one begets two; two begets three; three begets the myriad creatures. the myriad creatures carry on their backs the *yin* and embrace in their arms the *yang*⁸⁰." So, the prominent scholar, Liang Qichao suspects the origin of *yin yang* has much to do with the *Daode jing*⁸¹. As for the *Book of Changes*, we see the theory of *yin yang* only in the Ten Wings (the Appendices), ascribed to Confucius but more likely written

⁷⁶H.G. Creel (1929), p.31.

⁷⁷William Edward Soothill (1951), p.115.

⁷⁸Manfred Porkert (1974), p.81.

⁷⁹Cf. In the *Shuowen* (AD121) (*SWJZ*), the Han work for explaining characters, the word five is written as 五 (in the style of *xiaozhuan*, the smaller seal script invented in ca. 3rd cents. BC), a combination of 二, standing for heaven and earth, and 十, standing for the interplay of *yin* and *yang*. Thus, 五 stands for the interplay of *yin* and *yang* in-between heaven and earth. Elsewhere in the work, 五 is even deciphered as *wuxing* directly. So, in the mind of Xu Shen, the author of the *Shuowen*, (a) 五 (five) is itself *wuxing* (b) *wuxing* is the interplay of *yin* and *yang* in-between heaven and earth. The connection of five to the five directions was not mentioned. However, this does not mean that there is not this connection in the mind of the Han Chinese.

⁸⁰D.C. Lau (1986), chapter XLII, p.103.

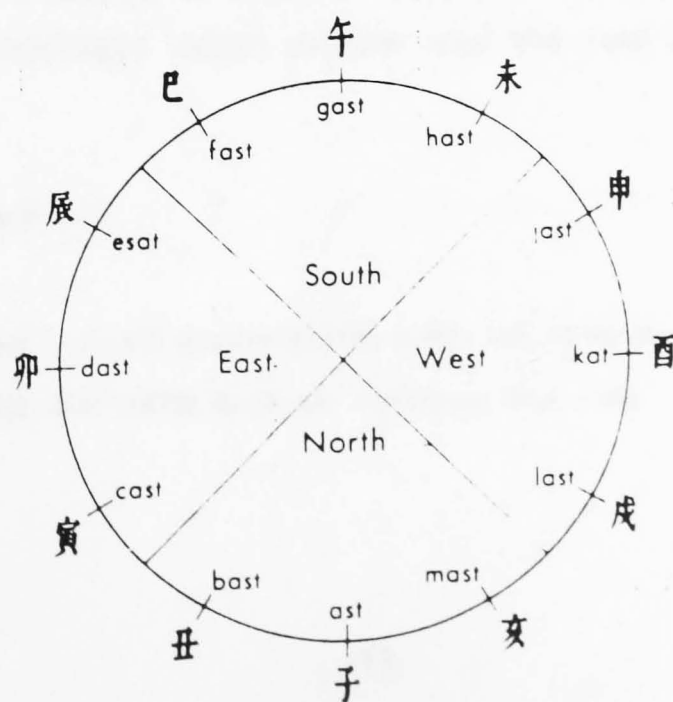
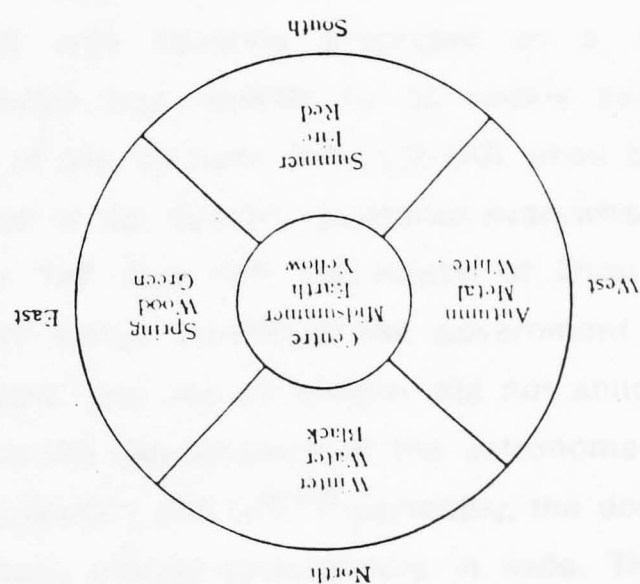
⁸¹"YYWXSZLL" (1923), p.64.

Fig. 4.3.2.2.1. (above) The numerical alignment of the *Luoshu* magic square, showing 5 at the centre. The sum of any three numbers in the row is always 15.

Fig. 4.3.2.2.2. (middle) The Chinese spatial division into five. (W.E. Soothill (1951))

Fig. 4.3.2.2.3. (below) The Chinese spatial division into four. (M.Porkert (1974))

4	9	2
3	5	7
8	1	6



by Confucius's disciples and his followers. The *Book of Changes* is originally a book of divination. In its emblems, the full line, named *jiu* (nine), and the broken line, named *liu* (six), represent 'the large' and 'the small', without *yin yang* implication. This is held by Liang Qichao, Qu Wanli, and Gu Jiegang through their studies of the main text of *the Book of Changes* or of Shang oracle bones⁸². According to Li Hansan's detailed survey, the ancient documents, including the *Chunqiu*, the *Lunyu*, the *Yili*, the *Mozi*, the *Sunzi*, the *Mencius*, the *Wuzi*, include very few occurrences of the two words, *yin* and *yang*⁸³.

Thus *yin yang* as a school of thought might originate from other sources. The *HS* (AD 100) includes the School of *Yin yang* among the nine *zi* (philosophical schools) and has it that "it reverently accords with august Heaven, calculates the motions of the sun, the moon and stars, reverently informs the people about the seasons⁸⁴." The School of *Yin yang* was very likely connected with the royal observatory which was responsible not only for informing people of the seasons but also for observing the stellar movements. This office has been established since the reigns of the legendary sagekings Yao and Shun and was securely protected as a secret institute. So, astronomical knowledge was unlikely to be widely available. This situation lasted until the end of the Western Zhou (700BC) when the royal astronomers, following the collapse of the dynasty, scattered everywhere. As recorded in the *Shi ji* (*SJC*), "after You* and Li(*) the House of Zhou began declining: -- ministers of tributary states controlled the government, the astronomers did not record the seasons, and the sovereigns did not announce the first day of the month. Therefore the descendants of the astronomers dispersed, some in China, others among the Yi(*) and Di⁸⁵." Presumably, the doctrine of *yin yang* was "brought out" by these official-astronomers in exile. The gap of nearly four hundred years between the event and the days of Zou Yan (350-270 BC. or 305-240 BC.) may well explain how the notions of *yin yang* and *wuxing* should have long been in evidence in whatever form by Zou Yan's days. The secrecy of astronomical knowledge might explain why the two are not found in the

⁸² *XQLHZYYWXXS* pp.5-6.

⁸³ *Ibid.*, pp.1-10.

⁸⁴ The translation is taken from A.C. Graham (1989), p.380. *HS* (1975), Bk.30: *Yiwenzhi*, pp.1734-1735.

⁸⁵ A. Forke (1911a), p.488. *SJC* (1973), Bk.26: (4) *Lishu*, pp.1258-1259.

ancient literature.

The above exploration shows the difficulty of giving a date for the beginning of *yin yang* doctrines. However, it helps to explain the close link of the doctrine of *yin yang* with the observation of heavenly bodies. For the astronomical activities of ancient times, the *Shu jing* has recorded some stories which enable Soothill to assume that Yao and Shun were themselves supervisors of the royal observatory⁸⁶. According to Soothill, in remote times (before Yao and Shun) a tribe was headed by a priest who was capable of calendrical calculation or astrology. This special capability ensured his leadership. Later on, the leader, the king, continued these skills, and the knowledge of astrology was still his monopoly or limited only to his family, and was strictly guarded. Each priest-king instructed his successor in the mysteries⁸⁷. As the kingship became more complicated, the king needed delegates for the astronomical work. The Xi and Ho families in the reign of Yao took exactly this responsibility. The *Yao dian* (The Canon of Yao) of *Shu jing* recorded that

the second brother Xi was sent by Yao to reside at Yuyi, in the Bright Valley, and to receive as a guest the rising sun, and to adjust and arrange labours of the spring,... the third brother Xi was required by Yao to reside at Nanjiao (the south outskirt) to adjust and arrange the transformation of the summer and respectfully to observe the exact limit (of the shadow)....; the second brother Ho was commanded to reside in the west, in what was called the Dark Valley, and (there) respectful to convoy the setting sun, and to adjust and arrange the completing labours of the autumn;... the third brother Ho was commanded to reside in the north region, in what was called the Sombre Capital, and (there) to adjust and examine the changes of the winter⁸⁸...

This record was followed by Yao's decree that, "Ah! you, Xis and Hos, a round year consists of three hundred, sixty and six days. Do you, by means of the intercalated month, fix the four seasons, and complete (the period) of the year. (Thereafter), the various officers being regulated in accordance with this, all the works (of the year) will be fully performed⁸⁹." Apart from justifying the

⁸⁶W.E. Soothill (1951), pp.120-123. The implication of historicity of Yao and Shun and their astronomy is, however, open to doubt.

⁸⁷W.E. Soothill (1951), pp.120-123.

⁸⁸J. Legge (1899), pp.32-34. (*SJa*, Bk2, in *SSJZS*, Vol.1, pp.0020-0021.)

⁸⁹J. Legge (1899), pp.32-34. (*SJa*, Bk2, in *SSJZS*, Vol.1, p.0021.)

connection between the king, early astronomy and meteorology, as well as calendrical calculation⁹⁰, the quotations give the first evidence for the close relationships between the idea of *yin yang* and the observation of the sun's course, between it and the four directions (and the four seasons). The 'Bright Valley' is exactly what the Chinese pictograph of *yang* means, and the 'Dark Valley', of *yin*. In fact, in later periods, the (junior) officials in the royal observatory are often called *yinyangsheng* (Members of *Yin yang*). This very clearly shows the connection in the early days between the ideas of *yin yang* and the observation of heavenly bodies⁹¹.

The rising sun in spring is piously received in the Bright Valley of the east, marking the beginning of a year. Also, the sun brings in warmth which enables the annual agricultural activities to start. On the contrary, the setting sun in autumn is piously seen off in the Dark Valley of the west. The longest sun is observed at the southern outskirts in summer and the shortest sun at the Black Capital of the north. Already in this document of great antiquity, we have seen the hidden idea of the pulsation of brightness and darkness in accordance with seasonal and directional changes. This is very likely the original idea of *yin yang* which implies cyclicity. Its systematic development seems to have first occurred in the Appendix of the *YJ* with the clear statement that "(The pulsation of) one *yin* and one *yang* is called the Way⁹²." The Way of the universe is, in one word, the mutual succession of *yin* and *yang* which is both seasonal and directional.

To sum up, in the term *wuxing*, *xing* seems to have been attached to *wu* (five), which stands for one of the Chinese primitive classifications and reflects the spatial division into five regions as the spatial basis of Chinese cosmology. This implies the fixity of a spatial framework. As for how Water, Fire, Wood, Metal, and Earth were grouped to form a set of five and became a very special

⁹⁰ As Soothill put it, "Yao commands them to accord most carefully with the vast heaven (*haotian*) in calculating the signs of the sun, moon, and constellations, and to present to the court the 'human time' (*renshi*), ie, the proper dates for the agricultural year and its rituals. At the same time he appoints the second and the third of the Xi staff to special stations for observation in the east and south, ..., and the corresponding second and third Ho to stations in the west and north." (W.E. Soothill (1951), pp.120-123.)

⁹¹ Keenly pointed out by Rubin. See V.A. Rubin (1982), p.140.

⁹² *Xici* Part I, Chapter 5. (*SSJZS*, Vol.1, p.0148)

set of essentials, we are unable to know. On the other hand, *yin yang* is the cyclical interaction between brightness and darkness, in accordance with directional and seasonal changes. This implies cyclicity. In short, *wuxing* shows a sort of spatial fixity and *yin yang* shows a sort of temporal cyclicity.(fig. 4.3.2.2.4.) Both *wuxing* and *yin yang* came from Chinese ancient cosmology, one spatial and the other temporal. However, the observation of the brightness and darkness was undertaken in different directional positions, i.e. based on the cardinal spatial framework. If so, it cannot be wrong to assume that *wuxing* and *yin yang* have been very closely linked from the outset.

4.3.2.3. Zou Yan (350–270 or 305–240 BC), his contemporaries and Han ideas

Whoever deals with the doctrines of *yin yang* and *wuxing* must discuss Zou Yan. Zou is said to have been a very productive writer on these subjects⁹³. However, very few of Zou's writings are extant⁹⁴. Every reconstruction of Zou Yan and his doctrines is actually based on the assumption that the description given of him in the ancient books, especially the *Shi ji* (*SJc*), is reliable or not far from fact.

It was around the Warring States period that there arose a school of speculation which tended to some sort of philosophy of history and which aimed to justify dynastic changes in the past and predict them in the future as a historical necessity. For this purpose, the School synthesised the notions of *yin yang* and *wuxing* as its theoretical basis. Zou Yan is said to have been the leader (or the founder or the main advocate) of the School⁹⁵. The theoretical basis is underlain by one of the cyclical relationships of the Five Elements, mutual conquest. In Zou's view, each ancient dynasty was characterised by the *de* (character or power) of one Element. One dynasty was conquered by another because the Element *de* of the former was in decline and was overcome and replaced by that of the latter. (Fig. 4.3.2.3.1.) Zou Yan's doctrines

⁹³ *SJc* Bk.74: *Mengzi xunqing liezhuan* (Biographies of Mencius and Xunzi).

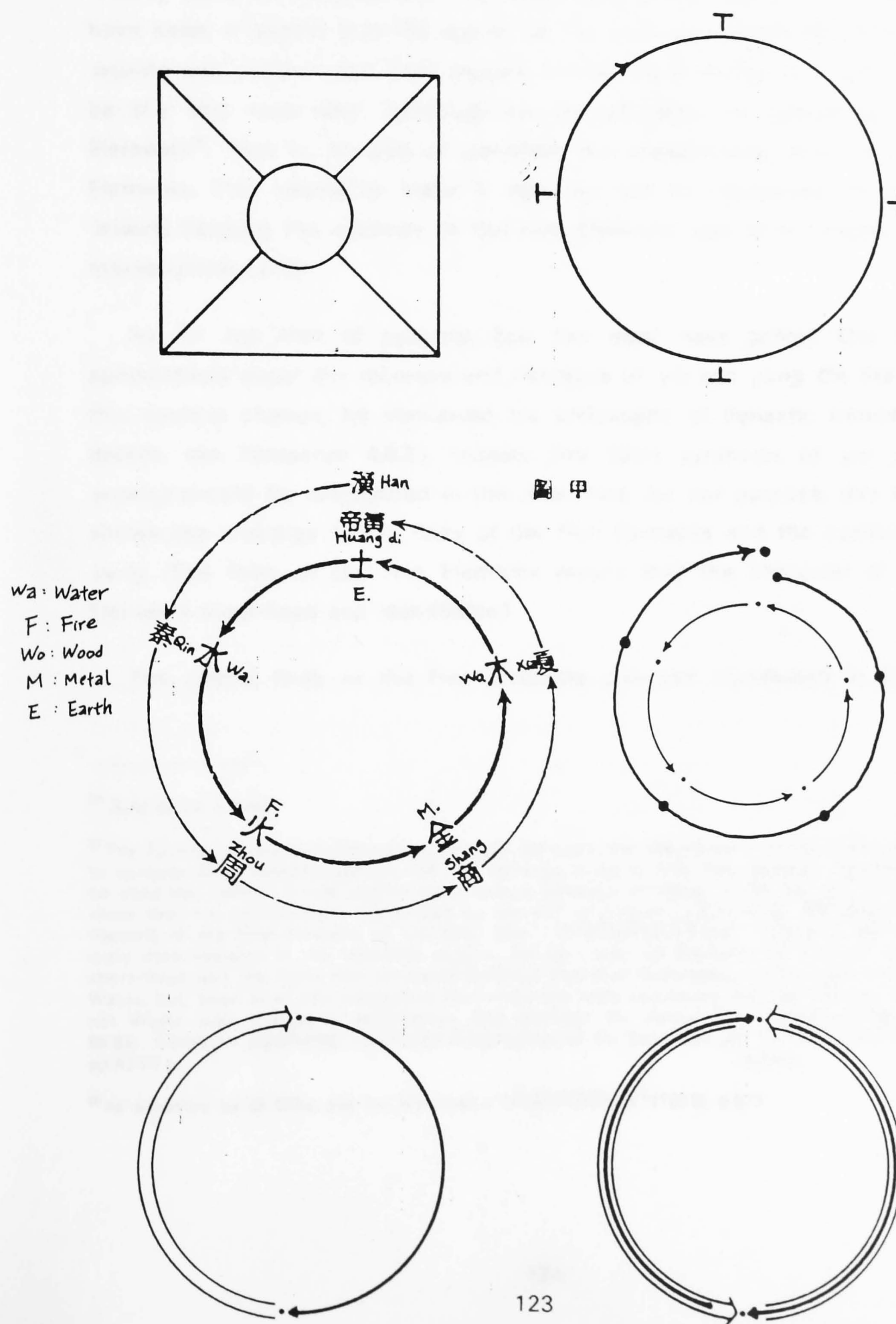
⁹⁴ In his *YHSFJYS* (1871), Ma Guohan of the Qing tries to reconstruct Zou's writing by collecting materials ascribed to him directly or indirectly. Ma's sources include the *Shi ji*, the *Han shu*, the *Zhou li*, the *Wen xuan*, the *Shui jing zhu* and the *Lushi chunqiu*, but all are fragmentary.

⁹⁵ See, for example, "*WDZSSXDZZHLS*" (1935), p.410.

Fig. 4.3.2.2.4. (above) Two diagrams separately showing the fixity of *wuxing* and the cyclicity of *yinyang*. (The present author)

Fig. 4.3.2.3.1. (middle) Zou Yan's cyclical dynastic change, showing a spiral progress. ("WDZSSXDZZHLS" (1935))

Fig. 4.3.2.3.2. (below) Two diagrams showing the ideas of *yin* and *yangs* circulation in the *HNZ* (left) and in the *CQFL* (right). (The present author)



were very attractive to the kings of his time and he was warmly received by them⁹⁶. In the following periods, his influence continued. From the Qin and the Han onwards, the doctrines of *yin yang* and *wuxing* have been deeply embedded in the mind of the Chinese people. This must have been mainly due to the enthusiasm for them of the imperial rulers⁹⁷.

Apart from this, the importance of Zou Yan's school to Chinese cultural history lies in the fact that, through Zou Yan, the doctrines of *yin yang* and *wuxing* were synthesised into one systematic theory. Before Zou Yan, as we have seen, it seems that the notion of *yin yang* was one thing while that of *wuxing* was another, and both existed only in trivial forms. Zou Yan seems to be the first man who identified the *de* (character or power) of the Five Elements⁹⁸. That is, he overtly identified the metaphysical sense of the Five Elements. This seems to make it easy for him to synthesize *yin yang* and *wuxing* because the cyclicity of the Five Elements was only conceivable in a metaphysical sense.

As for the idea of cyclicity, Zou Yan must have gained this from his speculations about the increase and decrease of *yin* and *yang*. On the basis of this cyclical change, he conceived his philosophy of dynastic transition. (For details, see Postscript 4.8.3.) Indeed, Zou Yan's synthesis of *yin yang* and *wuxing* should be understood in this way. And, for our purpose, this synthesis shows the interplay of the fixity of the Five Elements and the cyclicity of *yin yang* (The fixity of the Five Elements means that the character of the Five Elements were fixed and identifiable.)

The spatial fixity of the Five Elements was not manifested in Zou Yan's

⁹⁶ *SJC*, Bk.74, p.2344.

⁹⁷ The founder of the first Chinese empire Qin believed that the Element *de* of Water enabled him to conquer Zhou kingdom (whose *de* was believed to be of Fire) and establish his enterprise. So, he used the number 6 and applied black colour, symbolic of Water, to his flag, his clothes, etc., to show that his enterprise is legitimised by the will of Heaven. (*SJC*, Bk.6: *Qinshihuang benji*, pp.237-238. (Record of the First Emperor of the Qin); also, "*WDZSSXDZZHLS*" (1935), pp.426-427.) There were controversies in the following empire, the Han, over its Element *de*. Because the Qin was short-lived and the early Han emperors believed that their legitimacy continue the Element *de* of Water. But, soon after, the successive Han emperors were convinced that the Element *de* of Earth, not Water, was already in ascendancy, and changed the colour into yellow accordingly. (*SJC*, Bk.84: *Quyuan jiasheng liezhuan* (Biographies of Qu Yuan and Jia Yi), "*WDZSSXDZZHLS*", pp.431ff.) p.2492.

⁹⁸ As asserted by Qi Sihe, see Xu Wenshan's "*RJHWXDGX*" (1935), p.679.

theory. However, its interplay with the temporal cyclicity of *yin* and *yang* is perceptible in some calendars in use in Zou Yan's days or later. These calendars were contained in the *LSCQ* (239 BC) (father of the *Yueling* chapter of *Liji*) and the *Shize* chapter of the *HNZ*, or the *Yuguan* chapter of the *Guanzi* (ca. 4th cent. BC). There must have been a sort of interdependence between these works and Zou Yan's theory. It is also possible that Zou Yan's theory has influenced all of them.

These calendars normally consist of five (four + the central) or four seasons, each being associated with one direction, one Element, one colour, and two numbers: spring, east, Wood, green, 3 and 8; summer, south, Fire, red, 2 and 7; middle, centre, Earth, yellow, 5 and 10; autumn, west, Metal, white, 4 and 9; winter, north, Water, black, 1 and 6. In accordance with the seasonal cyclical succession from spring to summer, from summer to middle, from middle to autumn, from autumn to winter, then from winter back to spring, the ascendancy of Element transmits from Wood to Fire, from Fire to Earth, from Earth to Metal, from Metal to Water, then from Water back to Wood. This cyclical succession was in the mutual production relationship, the counterpart of the one that underlies Zou Yan's theory. It accords with the seasonal change which again accords with the increase and the decrease of *yin* and *yang*. This is an interplay of the directional fixity of the Five Elements and the temporal cyclicity of *yin* and *yang*. The latter is not merely a linear pulsation; it is two-dimensional.

The two-dimensional cyclicity of *yin* and *yang* appears more clearly in the *CQFL* and the *Quanyan* chapter of the *HNZ*. The *Quanyan* chapter asserts that *yang qi*-flow arises in the northeast and exhausts in the southwest; then, *yin qi*-flow arises in the southwest and exhausts in the northeast⁹⁹. However, in the *Tianwen* chapter of the *HNZ*, *yang* is said to emerge in Zi (EB1) (the due north) and *yin*, in Wu (EB7) (the due south)¹⁰⁰. Disregarding the small difference in direction, what is important is that neither is possible until the seasons are associated with directions.

⁹⁹ *HNZ*, Bk.14, p.17a.

¹⁰⁰ *HNZ*, Bk.3, p.14b.

In the *Yin yang wei* (47th) chapter of *CQFL*, similar but more deliberate considerations are found,

Yang qi-flow emerges from the northeast and goes southward (along the circumference) to take its position (in the due south), then, passing the west, turns to the north where it enters and hides itself (rests). *Yin qi*-flow emerges from the southeast and goes northward (along the circumference) to take its position (in the due north), then, passing the west, turns to the south where it hides itself and lies in concealment. Thus *yang* takes the south as its (due) position and the north as its rest; *yin* takes the north as its position¹⁰¹...

The significant difference between this and statements in the *HNZ* is that in the latter *yin* and *yang* are taken into account only when they are in prominence, thus *yin* or *yang* manifests itself in a half cycle; and the two halves complete a cycle. In the former, *yin* and *yang* are apparently considered as two separate cycles. (Fig. 4.3.2.3.2.) This is especially made clear in Chapter 50 of the *Chunqiu fanlu*, entitled *Yin yang churu shangxia*, where Dong Zhongshu asserts that the cycle of *yin qi*-flow goes clockwise and that of *yang qi*-flow goes counter-clockwise. The two meet twice annually: one at the winter solstice; the other, at the summer solstice. At the spring equinox, *yang* is in the due east while *yin* is in the due west; at the autumn equinox, vice versa; *yang* emerges from under the ground in Yin (EB3) (the northeast) and submerges into the ground in Shen (EB9) (the southwest) while *yin* emerges from under the ground in Chen (EB5) (the southeast) and goes back into the ground in Shu (EB11) (the northwest)¹⁰².

Despite the differences of cyclicity between the *HNZ* and *CQFL*, both identify the specific locations (also specific time in the year) of the rise and fall of *yin* and *yang*. Thus, the cycles of *yin* and *yang* have fixed starting points and ends. It follows that, the interaction between *yin* and *yang* is itself an interplay of fixity and cyclicity.

The *HNZ* (120BC) and *CQFL* (135BC) are more than two centuries later than

¹⁰¹ In Chapter 47: *Yinyang wei*. See *CQFL*, p.15b.

¹⁰² In Chapter 50: *Yinyang churu shangxia*. See *CQFL*, pp.3b-5a.

Zou Yen. The synthesis of *yin* and *yang* grows with time, and is more deliberately emphasized in these two works. In the *CQFL*, Wood (spring) is identified with less *yang*, Fire (summer) with great *yang*, Metal (autumn) with less *yin*, and Water (winter) with great *yin*¹⁰³. This is to subdivide *yin* and *yang* to associate them with the Elements.

Incidentally, it needs to be said that, by this time, the aspect of *qi* (flow) has been identified¹⁰⁴. As Dong Zhongshu has it, "There is the *qi* of *yin* and *yang* in-between heaven and earth, which soaks (*jian*(*)) man with constancy, like that water soaks fish; only that *qi* is invisible while water is visible¹⁰⁵." *Wuxing* are also identified with *qi*. They are the hosts of seasons: "Wood resides in the east and is the host of spring *qi*; Fire resides in the south and is the host of summer *qi*; Metal resides in the west and is the host of autumn *qi*; Water resides in the north and is the host of winter *qi*¹⁰⁶." So, in terms of *qi*, *yin yang* and *wuxing* are one. Dong Zhongshu clearly asserts that both *yin yang* and *wuxing* are different phases of the One *qi* of heaven and earth, "The *qi* of heaven and earth united is One. But it splits into *yin* and *yang*, becomes divided into the four seasons, and separated into *wuxing*¹⁰⁷." The One, *yin yang* the four seasons, and *wuxing* are in a hierarchy of precedence, but they are

¹⁰³In Chapter 48: *Yin yang zhongshi* (The Beginning and End of *Yin* and *Yang*), *CQFL*, p.1b.

¹⁰⁴The idea of *qi*-flow and the subdivision of *yin* (and *yang*) into 'great' and 'less' seem to have begun much earlier than Dong Zhongshu (even earlier than Zou Yen), if Zihuazi's dates (ca.380-330BC) are reliable. The "*BGYW*" of *Zihuazi* has the passage, "The One *qi* (flow) falls from heaven and the Five *qi* (flows) follow. They manifest themselves as *yin* and *yang*, the combinations of the two form various substances. Thus, there are the great *yang*, the great *yin*, the less *yang* and the less *yin*. There is *yin* in *yang* and vice versa. So, Fire is the *yang* in *yang*, Water is the *yin* in *yin*, Wood is the *yin* in *yang*, and Metal is the *yang* in *yin*. Earth resided in-between the two *qi* and dominates the four corners (*siwei*). In *yin*, Wood is *yin*, in *yang* it is *yang*. The formation of things is impossible without Earth. Nor is the birth of Man. In the north, *yin* is at its zenith and generates coldness which, in turn, generates Water. In the south, *yang* is at its zenith and generates heat which, in turn, generates Fire. In the east, *yang* is dynamic and radiates, so it generates wind which, in turn, generates Wood. In the west, *yin* is static and shrinks, and generates dryness which, in turn, generates Metal. In the centre, *yin* and *yang* copulate and generate moisture which, in turn, generates Earth. So, nothing in-between heaven and earth, and inside the Six Aspects (the above, the below, and the Four Directions) can be disconnected from the Five." (*GJTSJC*, Vol.2, p.199.) However, I strongly doubt that there was such a mature thought of *yin* and *yang* in such early days. Huang Yunmei regards it as a forgery made by the Song Chinese. (See *GJWSKBZ* (1980), p.326.)

¹⁰⁵In Chapter 81: *Tiandi yinyang*. See *CQFL*, p.7b.

¹⁰⁶In Chapter 42: *Wuxing zhiyi* (The Meaning of *Wuxing*), see *CQFL*, p.4b.

¹⁰⁷In Chapter 58: *Wuxing xiangsheng* (The Mutual Production of the Five Elements), see *CQFL*, p.7a. The English translation is taken from A. Forke (1925), p.265.

commonly identified with *qi*

4.3.2.4. The Song neo-Confucians

As held by Forke, the neo-Confucians “attempted to give it (i.e., *yin yang* and *wuxing*) a better philosophical basis¹⁰⁸.” Although, by the Han (represented by the *HNZ* and *CQFL*), the main points of *yin yang* and *wuxing* have on the whole been explored, the theory had never been considered for its own sake. This was done by the neo-Confucians. In the past, these points were mentioned because they were believed to underlie political and ethical truths. In neo-Confucian writings, they were considered much more independently and systematically, though the moral aspects were also the ultimate concerns. Indeed, the neo-Confucian consideration of *yin yang* and *wuxing* is much more like a ‘cosmology’ than before. A very good example showing neo-Confucian cosmology is the *Taijitu* of Zhou Dunyi¹⁰⁹. (Fig. 3.4.2.4.1.) It integrates the ideas of the Great Ultimate (*taiji*), the Way (the Dao), *yin yang* and *wuxing*, the dynamic/quiescent, the male/female, and the myriad things, and gives a hierarchy of cosmogony¹¹⁰. For my purposes, the significance is that here *yin yang* and *wuxing* are integrated into a whole, a notion already evident in Han writings.

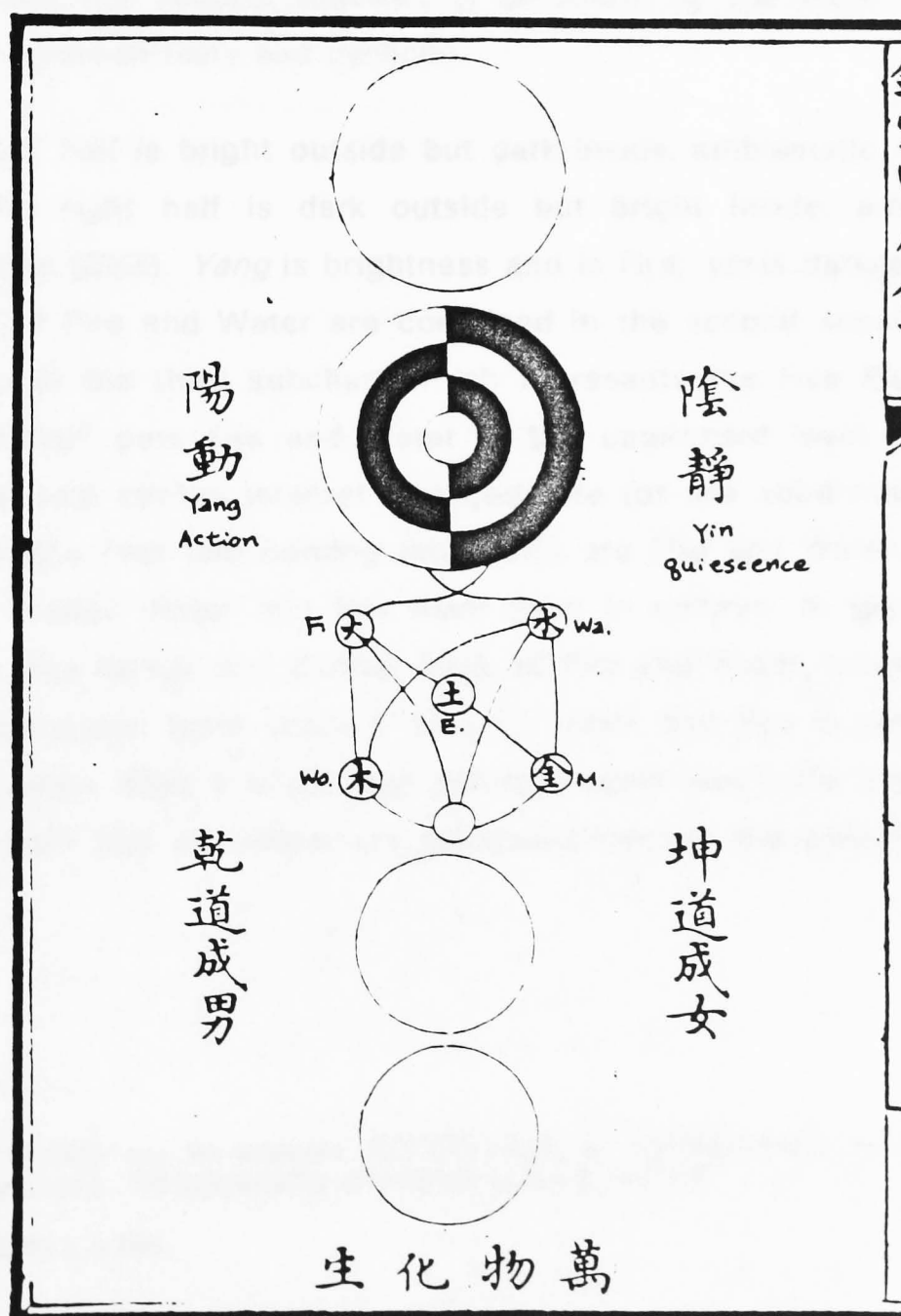
The uppermost subchart of the *Taijitu*, a circle, stands for the notion of “the

¹⁰⁸A. Forke (1925), p.200.

¹⁰⁹One possibility is that Zhou Dunyi did not invent the chart but inherited it from the Daoist Chen Tuan through Zhong Fang and Mu Xiu. (See *SS* (1345), Bk.435: *Rulin zhuan*, (Biographies of Confucians); Fung Yulan (1961), Part 2, Chapter 11, pp.822–824.) This remarks its possible alchemistic provenance. However, the great neo-Confucian Zhu Xi regarded it as Zhou’s original contribution. Even the chart is Zhou’s own, it is hardly more than a systematic integration of old ideas.

¹¹⁰The neo-Confucians confirm Dong Zhongshu’s notion that, in the aspect of *qi* flow, *yin yang* and *wuxing* are the same thing. As Zhu Xi puts it, “Taking it as a whole, it is but *yin yang*, taking it separately, there are five. So, *wuxing* are completely *yin yang*. There is nowhere other than *wuxing* that *yin yang* is traceable...” (*XLDQS*, Bk.1.) Each one of the Five Elements is a phase of *yin yang* in certain ratios. Concerning the Principle, “*yin yang* is a Great Ultimate which, in turn, is based on the Non-Ultimate.” (*TJTSSJ*, pp.10a–10b. or *XLDQS*, Bk.1.) The Principle and the *qi* flow are two sides of one entity. Without the *Qi*(*) (also the *qi* flow) there is no Principle; once there is the *Qi*(*) (also the *qi* flow), there is the Principle. So, not only *wuxing* but also the myriad things have a share of *yin yang* and have a share of the Great Ultimate. Taking it as a whole there is one Great Ultimate; taking it separately, everything has its own Great Ultimate. This is quite analogous to the sense of macrocosm/microcosm contrast.

Fig. 4.3.2.4.1. *Taijitu* (TJTSSJ(1428))



Wa: Water
F: Fire
Wo: Wood
M: Metal
E: Earth

Non-Ultimate while at the same time the Great Ultimate¹¹¹." It is the Great One, the Ultimate Being and, in Zhou Dunyi's mind, it is the simultaneous transition of the Great Nothing, the Non-Being. It is an overall entity when the universe was not divided. When in action, it is identified with *yang* when in quiescence, with *yin*. *Yang* is the 'manifestation' (*yong*) of the Great Ultimate and *yin* is its 'body' (*ti*). This is illustrated in the second subchart, of which the left half stands for *yang* and the right half, for *yin*. It is notable that in the *yang* half there still exists a tiny portion (the seed) of *yin*, and vice versa. This means that *yang* (or *yin*) has never exhausted in *yin* (or *yang*), and that *yang* is the root of *yin*, and vice versa. The reciprocal transition between action and quiescence is cyclical. It is the 'to and fro' between summer and winter¹¹². On the other hand, the division into two modes (*yin* and *yang*) is clearly made and fixedly located: *yang* is heaven; *yin* is earth with four fixed directions¹¹³. This implies that the second subchart is underlain by the inner structure of the interplay between fixity and cyclicity.

The left half is bright outside but dark inside, emblematic of the Trigram Li (☲); the right half is dark outside but bright inside, emblematic of the Trigram Kan (☵). *Yang* is brightness and is Fire; *yin* is darkness and is Water. However, if Fire and Water are contained in the second subchart, they should not recur in the third subchart which represents the Five Elements. Still, the third subchart puts Fire and Water at the uppermost level. This means that, when the two modes interact and generate (or are subdivided into) the Five Elements, the first two coming into being are Fire and Water. At the stage of the two modes Water and Fire have been in embryo. In generating the Five Elements, the lighter and thinner ones, ie. Fire and Water, come into being first. So, the transition from *yin* and *yang* to Water and Fire is very subtle, not an abrupt change. Also, it is not that *yin* transmutes into Water and *yang* into Fire; but that both Fire and Water are generated through the transformation of *yang*

¹¹¹" *TJTS* " (1060); see, for example, *XLDQS* (1415), or *TJTSSJ* (1428). The latter is contained in Wang Yunwu (ed.), *Sikuquanshu zhenben* series 6, Vol.173.

¹¹²*XLDQS* Bk.1, p.26b.

¹¹³*Ibid.*

with the cooperation of *yin* (*yangbian yinhe*)¹¹⁴.

After the light, thin and fluid Elements, come the heavy, solid and fixed ones. The scanty *yang* (or the less *yang*), Wood, comes after the abundant *yang* Fire; the scanty *yin*, Metal, comes after the abundant *yin*, Water. The interaction of Fire and Water generates Wood and Metal. However, it is mainly the abundant *yin*, Water, that generates the scanty *yang* Wood; likewise, the abundant *yang*, Fire, generates the scanty *yin*, Metal. Here, Earth plays an intermediate role (a sort of catalyst in the modern sense). This means that, in generating Wood, Water needs Earth *qi*; so does Fire in generating Metal¹¹⁵.

This explains why Earth is put in the middle of the third subchart. Everything has a share of Earth. This reminds us of the seasonal allocation of the Five Elements in the *Yueling* calendar where Earth is shared by the four seasons (or Earth flourishes in all the four seasons (*siji*)¹¹⁶).

From the third subchart, two sequences of the Five Elements may be

¹¹⁴In the correspondence with the dichotomy between *dao* and *qi*(*) (implements, substance), the *qi* aspect of *yin yang* and *wuxing* is categorised into *qi*(*) by the neo-Confucians. The neo-Confucians identified the Great Ultimate with the Principle (*li*), also with the *Dao*, which is above form (*xingershang*). They regarded *yin yang* as *qi*(*) (in the senses of both implements and *qi* flows) which is below form (*xingerxia*); while they regarded the way of "one *yin* one *yang*" (ie. the pulsation of *yin* and *yang*) as the *Dao*. So, I would assume that the distinction between *dao* and *qi*(*) in the mind of neo-Confucians is not exactly the same as the distinction between form and matter in the Western Classical philosophy, because the *Dao* is 'above form', not 'form' itself. As for *wuxing*, both the aspect of substance and that of *qi* flow belong to the category of *qi*(*) (implements), or to the level of 'matter'. *Yin yang* and *wuxing* are at the same level, ie. the level of *qi*(*)

¹¹⁵For this, Zhang Zai has an illuminating description which is part of his expansion of the materialistic nature of the Five Elements described in the *Hongfan* (The Great Plan) chapter of *Shu jing*. In the "Three Two" chapter (*Sanliang pian*) of the *Zheng meng* Zhang says, "....Fire and Water are *qi*: one blazes upwards, and the other oozes downwards. These potences are not to be restrained by Earth. Wood and Metal are the 'flower and fruit' of Earth, and their natures are mixed with Water and Fire. So, wood, to be a thing, will grow with water, and when it is on fire, the blaze will not leave (from it). Presumably, Wood gains the outer essence of Earth (*tuzhi fuhua*) in the interaction of Water and Fire. Metal, to be a thing, gains the essence of Fire from the dryness of Earth, and the essence of Water from the drench of water. So, when facing water, metal does not get hurt. When facing fire and getting melt, it flows (like water) but will never exhaust. Presumably, Metal gains the inner essence of Earth (*tuzhi jingshi*) in the interaction of Fire and Water. Earth is (the medium) for every thing to start till its completion. Earth makes the ascendancy and descendancy of Fire and Water possible. Everything would have a share of Earth, without exception." (*XLDQS* Bk.4, pp.17b-18a.)

¹¹⁶The special role of Earth has been identified by the early philosophers such as Guan zi, and is again and again reiterated by neo-Confucians, such as Zhou Dunyi, Wang Linchuan, etc., and other later scholars, such as Dai Tinghuai, Zhang Huang, etc. But, as Zhu Xi has held, Zhang Zai's explanation (in his *Sanliang pian*, see Note 115.) is the most refined and the most thorough one. It is also notable that *siji* in its original sense mean the four last months of the four seasons. It is in the four last months that Earth flourishes. But, in later times, *siji* seem to be confused with *sishi* and mean the four seasons.

identified: one, inherited from the *Shujing* (*SJa*) : [1] Water [2] Fire [3] Wood [4] Metal ([5] Earth); the other, from the *CQFL*, *HNZ* and *LJ*, i.e. the mutual generating sequence: Wood ---> Fire ---> (Earth --->) Metal ---> Water. The distinction between the two, made by the neo-Confucian Zhen Dexiu, is that *wuxing* have two aspects: the aspect of substance and the aspect of *qi* flow (i.e. the aspect of function). Concerning the former, the sequence is [1] Water [2] Fire [3] Wood [4] Metal [5] Earth; concerning the latter, the sequence is Wood ---> Fire ---> Earth ---> Metal ---> Water¹¹⁷. The former is fixed and irreversible. Applying the statement in the Appendix of *YJ* that "Heaven one, earth two; heaven three, earth four; heaven five, earth six,..." to his explanation of the former, Zhu Xi argues that "First, heaven generates Water; second, earth generates Fire; third, heaven generates Wood; fourth, earth generates Metal; fifth, heaven generates Earth..."¹¹⁸. Thus, the former sequence shows the order in precedence of coming into being. The latter shows the cyclical movement of *qi* flows, in accordance with seasonal succession.

The neo-Confucian Huang Gan holds similar views and says that "Presumably, the substance sequence (of *wuxing*) results from the intermingling of *yin* and *yang* through condensation and combination (*ninghe*); the *qi*-flow sequence (of *wuxing*) results from the endless pulsation between the two modes of *yin yang*. The former is in two contrast pairs: Water --- Fire, Wood --- Metal, just like the way we mention directions: east --- west, south --- north; the latter is Wood ---> Fire (---> Earth) ---> Metal ---> Water. This refers to (the continuous actions) that *yin* and *yang* come from each other, just like the other way we mention directions: east ---> south (---> centre) ---> west ---> north. The former is fixed and changeless while the latter is endlessly interchangeable"¹¹⁹. Another neo-Confucian Ye Cai holds that "The sequence Water--Fire--Wood--Metal--Earth shows the order that *yin* and *yang* generate the Five Elements; rather, the sequence Wood--Fire--Earth--Metal--Water shows the order that the Five Elements generate themselves.... The latter remarks the proceeding of *qi* flows (of *wuxing*), with each being generated from another alternately and cyclically

¹¹⁷ *XLDQS* Bk.1, pp.33b-34a.

¹¹⁸ *XLDQS* Bk.1, pp.34a-34b.

¹¹⁹ *Ibid.*, p.36b.

From these neo-Confucian testimonies, we see the efforts made to justify the third subchart by identifying two sequences of *wuxing* with their two aspects: one is the aspect of substance, the aspect of fixity; the other is the *qi* aspect, the aspect of cyclicity. Thus, we conceive an interplay of fixity and cyclicity in the third subchart of *Taijitu*¹²¹.

Now, we may sum up by saying that, through the examination of the *Taijitu*, we can identify the inner structure, the interplay of fixity and cyclicity in the neo-Confucian explorations of *yin yang* and *wuxing*.

4.3.2.5. The reasoning for auspiciousness

The theories of *yin yang* and *wuxing* are widely used to rationalize the auspiciousness judgements in *Yangzhai* doctrines and other lore of divination. This subsection will attempt to show that in the rationalization, the inner structure, the interplay of cyclicity and fixity, always plays a significant role.


It is no exaggeration to say that *Yangzhai* doctrines mainly seek for auspiciousness for households. The yearning for auspiciousness started very early in Chinese cultural history. The Shang oracle bones are an indication. Also, the *IJ* was originally a manual for divination. In fact, there existed many schools of divination, which without doubt aim at rational judgements of auspiciousness. As recorded by Chu Shaosun, a story about the Han Emperor Wu gives an idea of the diversity of those schools by that time. The Emperor had consulted a number of magicians of different schools in order to determine whether or not a certain day was suitable for taking a wife. The schools consulted included the *Wuxing*, the Kanyu, the Jianchu (ie., the use of almanacs), the Congchen, the Taiyi, etc¹²². The interesting thing is that they had not come to the same judgement and Emperor Wu decided to follow the School of *Wuxing*. It seems to me that the schools attempted to explain ancient

¹²⁰Ibid., pp.38b-39a.

¹²¹I shall not go on to the rest of *Taijitu* as it does not concern the points at issue.

¹²²*SJC*, Bk.127: *Rizhe liezhuan* (The Biographies of Prognosticators), p.3222. This story is widely mentioned, such as in the *QDXJBS*, Bk.1, p.1; or in M. Loewe (1983-85), p.206.

dogmas and taboos rationally. It is impossible to identify all the schools fully. But, their remains still occur in the divinatory writings of late imperial periods¹²³. However, it is without doubt that, since the Han, the School of *Wuxing* (more exactly, of *yin yang* and *wuxing*) has been the most influential and prevalent, and has served as the theoretical basis for many areas of learning. It is no surprise that Emperor Wu chose to follow this school¹²⁴.

The Chinese word for auspiciousness is *ji(*)* and, for inauspiciousness, *xong*. According to the *SWJZ*, *ji(*)* means good (*shan*)¹²⁵, and *xong* is the antonym of *ji(*)* (*jjzhifan*). The pictograph for *xong* is , in the likeness of being trapped in the ground pit (or a snare), implying a situation of jeopardy¹²⁶. In the Appendix of the *YJ*, some statements give similar ideas of *ji(*)* and *xong*: (a) *ji(*)* and *xong* were manifested in the classification of species, which, if complying with a principle (for example the nature of species), will end with *ji(*)*; if not, with *xong*. Briefly, 'for' (or following) is *ji(*)*, 'against' (or opposing) is *xong*¹²⁷. (b) *ji(*)* is the emblem of gain (*de(*)*) while *xong* is the emblem of loss (*sh*). Gain and loss are the fundamental meanings of *ji(*)* and *xong*¹²⁸. In some sense, (a) and (b) are mutually supportive, since 'for' will end with gain and 'against' will end with loss.

Although not specified in the Appendix of *YJ*, the aspects of gain and loss can be figured out with no difficulty: the gain of wealth, health, officialdom, honour, life (either oneself or his descendants), or other forms of profit; on the contrary, the loss of any of them. These are the pursuits or avoidances that the Chinese people have always been keen on and which are emphasised in *Yangzhai* writings and other works concerned with divination.

¹²³For instance, the Twelve Deities headed by Jian and Chu are still in frequent use.

¹²⁴See "*RJHWXDGX*" (1935), p.700.; *HLJY* (1759), Appendix II, pp.7b-8a., where has it that all these schools were ultimately based on the doctrines of *yin yang* and *wuxing*.

¹²⁵*SWJZZ* (1970), p.59.

¹²⁶*Ibid.*, p.348.

¹²⁷*Xici* Part 1, Chapter 1. See the *SSJZS* (1978), Vol.1, p.0143. Cf., "Events follow definite trends, each according to its nature. Things are distinguished from one another in definite classes. In this way, good fortune and misfortune come about." (R.Wilhelm (1985), p.280.)

¹²⁸*Xici* Part 1, Chapters 2 & 3. See the *SSJZS* (1815), Vol.1, pp.0145-0146. Cf. "Therefore good fortune and misfortune are the images of gain and loss." (R.Wilhelm (1985), p.288) "'Good fortune' and 'misfortune' refer to gain and loss." (R.Wilhem (1985), p.291.)

Roughly speaking, there is the Principle of the universe, which is often called the *Dao* (the Way) by the Chinese. If the Principle is followed piously, everything will be going well and in good order, and will gain what it deserves. This is in an auspicious situation (*ji*(*)) On the contrary, if the Principle is not esteemed and not followed, every form of calamity will occur. Everything will go astray and be in chaos, and will lose what it deserves. This is in an inauspicious situation (*xiong*). In the *YJ* the Principle is identified with the Way, the pulsation or the interaction of 'one *yin*, one *yang* (*Yi yin yi yang zhi wei Dao*), which is beneficial only when *yin* and *yang* are in harmony. So, the *LJ* has it that "Once *yin* and *yang* are in harmony, the myriad things will gain." (*Yin yang he er wanwu de*(*)¹²⁹) In other words, the harmony of *yin* and *yang* is the basis of good auspiciousness. Apart from this, what are proposed for good auspiciousness in the *Yueling* (the Monthly Ordinance) chapter of *LJ* (also in the *Shier yue ji* chapter of *LSCQ*), *CQFL*, *HNZ*, are ultimately based on the same reasoning. So, Jing Fang, a Han cosmologist, would have said that auspiciousness is completely decided by (or is based on) *wuxing*³⁰. In practice, the rationale has been developed into many sets of concrete but complicated rules, named with very specific terms, by mid-imperial periods, as reflected by the invaluable work *WXDY* (AD 594). For instance, Book II of it contains the following subjects: (A) *Lun xiang sheng* (On mutual generation) (B) *Lun pei zhigan* (On the association with Stems and Branches) (C) *Lun xiang za* (On intermingling) (D) *Lun de* (On Virtue) (E) *Lun he* (On combination) (F) *Lun fuyi* (On support and depression) (G) *Lun xiangke* (On mutual conquest) (H) *Lun xing* (On punishment) (I) *Lun hai* (On hurt) (J) *Lun chongpo* (On thrust and break)¹³¹. The terms *xiang sheng*, *pei zhigan*, *xiangza*, *de*, *he*, *fuyi*, *xiangke*, *xing*, *hai*, *chongpo* specify the relationships of *yin yang* and *wuxing*, conditioned by various combinations of Branches and Stems.

To see how the inner structure of the interplay between cyclicity and fixity plays its role in the manipulations under these terms, one must go into detail. Let us take a close look at (D) *Lun de* (On virtue) as an example. The author of *WXDY*, Xiao Ji, identified *de* (virtue) with gains (*de*(*)), "It is to be a virtue

¹²⁹In the *Jiaotesheng* chapter of *LJ*, see the *SSJZS* (1978), Vol.5, p.0484.

¹³⁰See the *YXWS* (1965), p.37.

¹³¹See the *WXDYJZ* (1986), pp.47-85.

because it is profitable; it allows one to satisfy his expectation and leaves him no regret. *The Book of wuxing* (not identifiable) states that one virtue, if possessed, helps avoid one hundred calamities. Whenever there is an undertaking of *yin yang*¹³², it is good to meet a virtue (*yude weishan*) which, also called 'blessing and virtue' (*fude*), means help. Once a virtue is met, the undertaking is auspicious, as it is exempt from calamities¹³³." After giving this general idea, Xiao Ji went on to specify four kinds of virtue, three of them are concerned with Stems and Branches: (a) *Gan de* (The virtue of Stems) (b) *Zhi de* (The virtue of Branches) (c) *Ganzhi hede* (The virtue of the combination of Stems and Branches).

(a) *Gan de* (The virtue of Stems)

Each Heavenly Stem is the Virtue of itself or of another Heavenly Stem. The Ten Stems are grouped into five pairs according to the numerology of the *Hetu*¹³⁴, and the five are associated with the Elements¹³⁵. In each pair, the associated Element of the odd Stem is characterised with *yang* that of the even Stem, *yin*. If the beginning and the end of the linear alignment of the Stems are connected to make a circle, the two Stems facing each other are to be paired. Now, the relationship of the two in each pair, being *yang* vs. *yin*, is analogous to that of the lord vs. his subordinate or that of husband vs. wife. The lord (or the husband) is the Virtue of himself, and of his subordinate (or wife). (Fig. 4.3.2.5.1.) With the cyclical transition of the Ten Stems, the Virtues will accordingly change cyclically. But, for each definite Stem, its Virtue is fixed. Thus, in this small manipulation, we can still identify the interplay of fixity and cyclicity as the inner structure.

(b) *Zhi de* (The virtue of Branches)

Each Earthly Branch is the Virtue of another Earthly Branch. The determinant for this is again, as given by Xiao Ji, the relationship of *yin yang* and *wuxing*

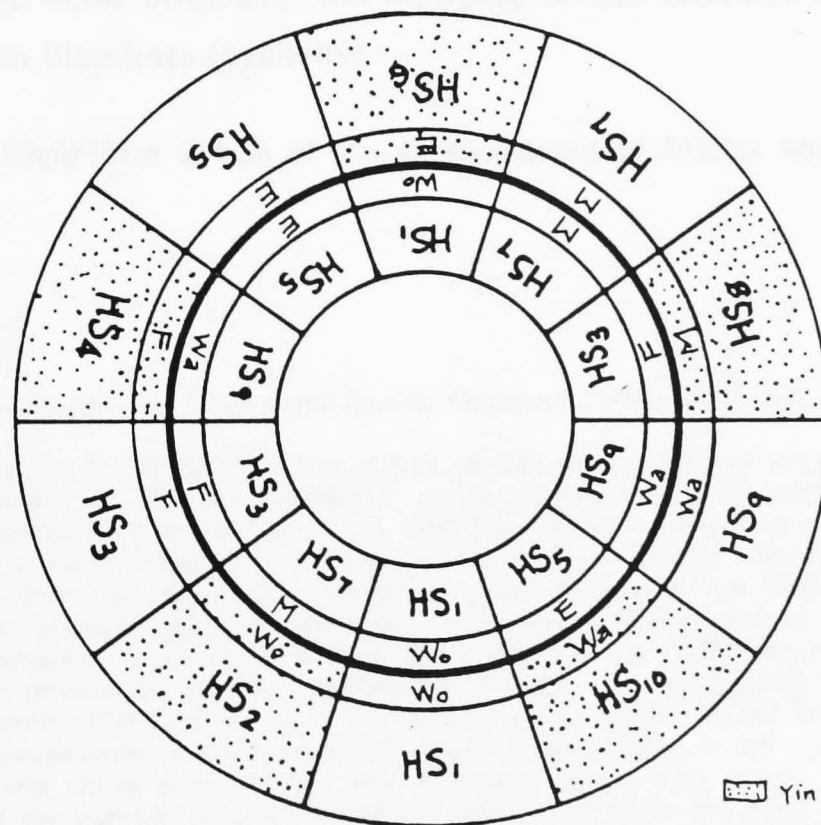
¹³²That is, undertakings by the guidance of hemerology.

¹³³*WXDYJZ* (1986), p.66.

¹³⁴That is, the first Stem is paired with the sixth one; the second, with the seventh; the third, with the eighth; the fourth, with the ninth; the fifth, with the tenth.

¹³⁵The pair of 1 and 6 is associated with Water; 2 and 7, with Fire; 3 and 8, with Wood; 4 and 9, with Metal; 5 and 10, with Earth.

Fig. 4.3.2.5.1. A chart (made by the present author) illustrating Xiao ji's theorisation of *Gan de*. The outer two circular zones show the alignment of the Stems with their associated Elements. The inner two circular zones show the 'Stems of Virtue' with their associated Elements. For example, HS1 (*yang* Wood) would take itself as its 'Stem of Virtue'. HS2 (*yin* Wood) would take HS7 (*yang* Metal) as its 'Stem of Virtue'. Because, (1) Wood is conquered by Metal. (2) The *yin* conquered Element would take the *yang* conquering Element as its 'Virtue'. Also, in this circular chart, HS7 is right opposite to HS2.



Wa: Water
F: Fire
Wo: Wood
M: Metal
E: Earth

This time, the mutual conquest relationship is in use. The conqueror is the Virtue of the conquered because, as held in the *Zuo Zhuan*, the conqueror is the husband of the conquered and the husband is supposed to benefit the wife. Each Branch is associated with a substance Element and with all the function Elements of all the five in their different phases of life cycle. The function Element (or its *qi*) has its life cycle which is divided into twelve phases: (1) to receive breath (*shouqi*) (2) to be in the womb (*tai*) (3) to be nourished (*yang*(*)) (4) to be born (*sheng*) (5) to be bathed (*mu**yu*) (6) to assume the cap and girdle (*guandai*) (7) to become an official (*linguan*) (8) to flourish (*wang*) (9) to become weak (*shuai*) (10) to become ill (*bing*) (11) to die (*si*) and finally (12) to be buried (*mu*(*))¹³⁶. The nomenclature for the twelve phases is obviously analogous to the human life cycle. In fact, the set of twelve phases is not the only one that is used to depict the life cycle of the Five Elements. Indeed, there are several others¹³⁷.

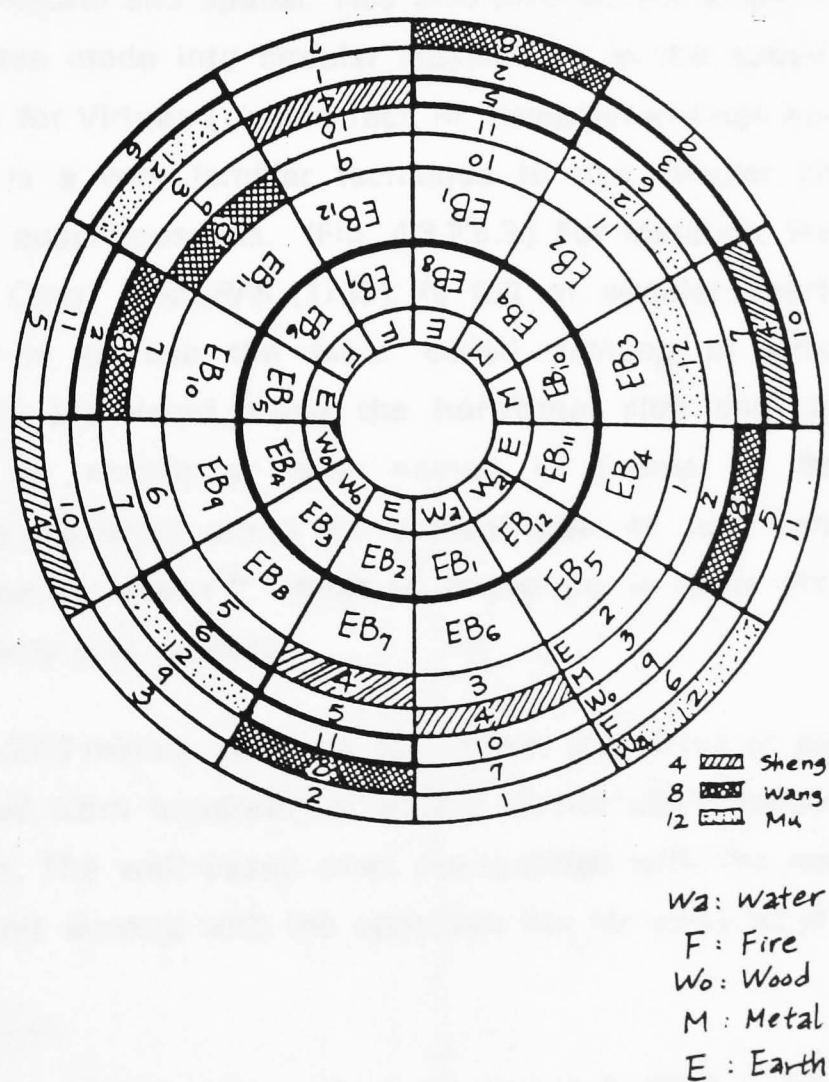
Now EB6 is the Virtue of EB1 because the substance Element of EB1 is Water. Water is conquered by Earth. The cyclical function Element of EB6 includes Earth in the phase of *sheng*. So, EB6 is the Virtue of EB1. And so on. (Fig. 4.3.2.5.2.) For my purpose, this small manipulation once more displays the operation of the inner structure: the interplay of the substance Elements (fixity) and the function Elements (cyclicity).

(c) *Ganzhi hede* (The virtue of the combination of Stems and Branches)

¹³⁶The English translations are taken from Joseph Needham (1956), Vol.2, Sec. 13, p.250.

¹³⁷So far as I know, (a) in the *HNZ*, a set of five phases is recorded: to become firm (*Zhuang*), to become old (*lao*), to be born (*sheng*), to be imprisoned (*qiu*) and to die (*si*) (In the *Zhuixing* chapter, *HNZ*, Bk.4, p.11a.); (b) In the *BHTDL*, another set of five phases is recorded: to flourish (*wang*), to help (*xiang*), to die (*si*), to be imprisoned (*qiu*) and to halt (*xiu*) (*BHTDL* (AD 80), Bk3, the entry of *wuxing*); (c) in the commentary of the *Mencius* a set of four phases is recorded: solitude (*gu*), vanity (*xu*), to flourish (*wang*) and to help (*xiang*) (In the *Gongsunchou* chapter, *SSJZS*, Vol.8, p.0072.); and (d) in the *Suinan* chapter of the *LH* (AD 82), a set of eight phases is recorded: to flourish (*wang*), to help (*xiang*), to be in the womb (*tai*), to be drowned (*mo*), to die (*si*), to be imprisoned (*qiu*), to be discarded (*fei*) and to halt (*xiu*). The provenance of the nomenclature of all the phases is unknown. The similarity of nomenclature among these sets reflects the interdependence among one another. However, it seems to me that the number of phases and the cyclicity of shift are much more important than the nomenclature itself. Five is to correspond with the Five Seasons/Directions. Four is to correspond with the Four Seasons/Directions. Eight is to correspond with the Eight Directions or the Eight Trigrams. Twelve is to correspond with the twelve months and accordingly with the Twelve Branches. When the Five Seasons/Directions, the Four Seasons/Directions, the Eight Trigrams/ Directions, or the Twelve Branches are places in a cyclical alignment, the life cycle of the Five Elements needs to be divided into five, four, eight, or twelve phases accordingly.

Fig. 4.3.2.5.2. A chart (made by the present author) illustrating Xiao Ji's theorisation of *Zhi de*. The inner two circular zones contain the rudimental alignment of Branches with their substance Element. The third circular zone contains 'Branches of Virtue', with their cyclical Elements in different phases contained in the 4th to 8th circular zones. (4th: Earth; 5th: Metal; 6th: Wood; 7th: Fire; 8th: Water.) For example, EB3 (substance Element: Wood) would take EB8 as its 'Branch of Virtue' because Wood is conquered by Metal and EB8 possesses the cyclical Element of Metal in the 6th phase (*guandai jin*).



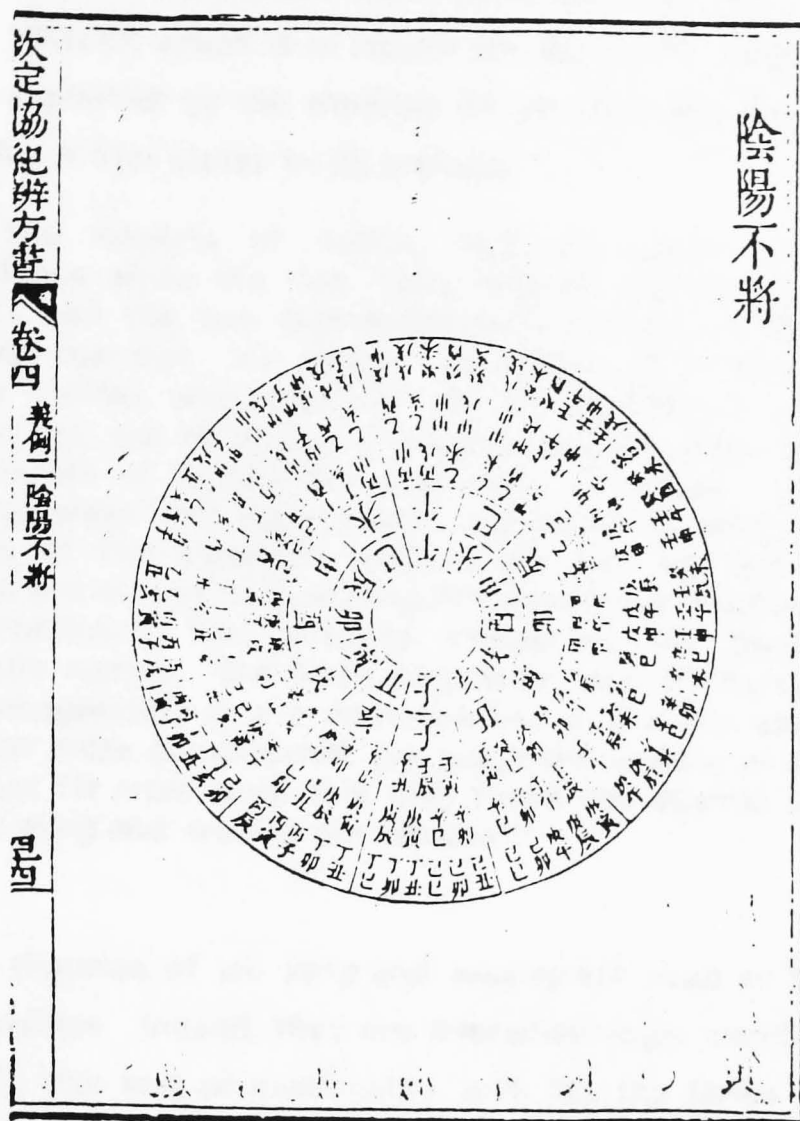
This is determined by the substance Element of Stems and Branches, with the involvement of the mutual generation relationship of *wuxing*. The generating Element is the mother of the generated Element. The son will reward the mother, so the son is the Virtue of the mother. For example, the Water of EB1 generates the Wood of HS1. So, HS1 is the Virtue Stem of the Branch EB1. And so on. This manipulation will go cyclically, and in a sense similar to the two above, the interplay of fixity and cyclicity is always at work.

Virtue (*de*) is only one of many categories of nomenclature that is used to specify a certain auspicious connotation. Besides, there are many other terms with inauspicious connotation. Regarding Virtue, we see the principles of *yin yang* and *wuxing* are analogous to the human relationship and play a primordial role in rationalizing auspiciousness. We also see the inner structure, the interplay of fixity and cyclicity, at work always. The mutual conquest, the mutual generation, and the life cycle of the Elements, as well as the sequences of Branches and Stems, are all cyclical. Their cyclicity is ultimately due to the cyclicity of the Chinese awareness of the seasonal succession which is at the same time temporal and spatial. This also justifies the alignments of Stems and Branches I have made into circular illustrations in the above analysis of Xiao Ji's reasoning for Virtues (*de*). In fact, in *Yangzhai* writings and many others on divination, it is a very familiar technique to use circular charts to illustrate conditions of auspiciousness. (Fig. 4.3.2.5.3.) For instance, the voluminous work of the early Qing, *QDXJBFS* (1739), is full of circular charts for illustration. Another way is to use the table, called *Licheng*, in which the terms of auspiciousness are listed along the horizontal side and the terms of date (either year or month or day, named in Stems or Branches or their combinations) are listed along the vertical side; or *vice versa*. The two ways make consultation easier¹³⁸. What is important is their inner structure, the interplay of fixity and cyclicity.

The *QDXJBFS* mainly attempts to discern the terms of auspiciousness that are well based from hundreds of others of the like inherited indiscriminately from the past. The well-based ones are justified with the help of the theories of *yin yang* and *wuxing* with the approach not far away from what Xiao Ji had

¹³⁸For instance, in a certain year (such as the year of Zi (EB1)), a factor of auspiciousness, specified by a particular term, is in a certain month (such as the month of You (EB10)).

Fig. 4.3.2.5.3. The circular chart (above) of *yinyang bujiang* and the *licheng* table (below) of *yangcua*, *yincua*, *yinyang jiucua*, *jueyin*, *jueyang* etc. (QDXJBFS (1739))



陽錯	甲寅 <small>乙卯</small> 甲辰 <small>丁巳</small>	丁未 庚申辛酉庚戌 <small>癸亥</small>	正三三四五六七八九
陰錯	庚戌 <small>辛酉</small> 庚申 <small>丁未</small>	丁巳 甲辰乙卯甲寅 <small>癸亥</small>	十
陰陽俱錯	壬午	壬午	十一
絕陰	戊辰		十二
絕陽		戊戌	
日神取一定干支者			
天恩	甲子 <small>乙丑</small> 丙寅 丁卯 戊辰 <small>己卯</small> 庚辰	辛巳 壬午 癸未 己酉 庚戌 辛亥 壬子	

used a thousand years earlier.

The factors of auspiciousness are in many cases named by deities, and an auspicious day is conventionally believed to be a day with auspicious deities on duty. In the *YDXLKY*, which is in nature similar to the *QDXJBFS*, only the deities that can be explained by the theories of *yin yang* and *wuxing* are accepted as well based. As Ji Yun states in its preface,

The notions of deities and evil spirits have been in prevalence since the Han. They refer to the two *qi* (i.e. *yin* and *yang*) and the five transformations of the two (i.e. *wuxing*). *Wuxing* function *via* mutual generation and mutual conquest. Those deities who gain the *qi* out of mutual generation are auspicious; out of mutual conquest, are not. This is very natural. The names of deities are seemingly ridiculous. Originally they are nameless and their names are given by man, like that the names of the asterisms around the sky are not natural. The names are but to help distinguish directional positions and other characteristics. This purpose should not be blurred by their fantastic names. The later magicians have furthermore indulged their imagination in the nomenclature of the like and have made it much more complicated. (To judge the validity of these names), it is not far from truth that only those not against the principles of *yin yang* and *wuxing* are tenable¹³⁹.

Thus, the theories of *yin yang* and *wuxing* are used as the theoretical basis in justifying deities. Indeed, they are overwhelmingly accepted as authoritative in rationalizing this sort of irrationality. And, like the terms of Vitruvius above, the rationalization and the like are driven by the inner structure, the interplay of fixity and cyclicity.

On the other hand, some factors of auspiciousness are directly underlain by the theories of *yin yang* and *wuxing*. They can be reflected by their names¹⁴⁰. Again, they are all illustrated with circular charts in the *QDXJBFS* which are made possible by the interplay of fixity and cyclicity.

¹³⁹“*YDXLKYX*” (1781), in *YDXLKY* (1683), pp.1b-3a.

¹⁴⁰Such as, *yin yang bujiang yin yang dahui yin yang xiaohui dan yin chunyin guyang chunyang yin yang jiaopo yin yang chongji yangpo yinchong yindao chongyang yinwei sanyin yangcua yin yang jucua jue yin jue yang*, and so on. (See the *QDXJBFS* (1739), Bk.4. Please note the involvement of the words *yin* and *yang* in these terms.)

4.4. The Nine Palaces

4.4.1. Significance

The inner structure is also perceptible in the idea of the Nine Palaces. It is the interplay between the fixed 3x3 square grid and the journey within the grid. The 3x3 grid stands for the Chinese ideal division of territory, presumably starting from not later than the Warring States period. The idea of a cyclical journey refers to sageking's monthly moves of residence in the *Mingtang* and the Taiyi's perambulation. The former is on the whole a circular route in accordance with the seasonal succession and the latter is a zigzag path following the numerical alignment of the *Luoshu*. But, in some sense, the two paths are one thing. (Figs. 4.4.2.2.1. & 4.4.2.2.6.)

4.4.2. Text

In *Yangzhai* doctrines, as we shall see in Chapter 5, both spatial and temporal factors are taken into account in judging auspiciousness for the rooms of a dwelling compound. For this purpose, a spatial framework is conceived, which is conventionally a 3x3 grid, called the Nine Palaces. Often the grid is shaped into an octagon. (Fig. 4.4.2.1.) Thus, there are eight circumferential palaces (for the time being, the word palace is no more than a space unit) plus the central one. This makes space coordination more practical. It divides the circumference equally and makes it easier to correspond with the Eight Directions and the Eight Trigrams. In judging auspiciousness for a household, each palace is associated with a substance star and a yearly star (or function star). The former is decided by the natal year of the householder and is constant. The latter changes yearly in a nine-year cycle. The auspiciousness judgement of each palace for the household is decided by the comparison between the Elements ascribed to the substance star and the function star. The star belongs to the nine stars of the *Luoshu* (One-white, Two-black, etc.) or to the North Dipper (Tanlang, Jumen, Luchun, etc.). Being a substance star of a palace, it is fixed; being a yearly star, it is cyclical along a specific circuit. This manipulation is called *Jiugong feipo* in *Yangzhai* doctrines, as we shall see in Chapter 5. It is an interplay of fixity and cyclicity. In this subsection, I attempt to explore the scholarly reasoning of the Nine Palaces

and the specific circuit of transition; and, more importantly, to demonstrate that the scholarly reasoning is also driven by the inner structure, the interplay of cyclicity and fixity.

Here, the interplay of fixity and cyclicity is an interplay of geometrical order and numerational order. The Nine Palaces are a 3x3 grid and a one-to-nine alignment. The 3x3 grid seems to be a geometrical schematisation of ancient Chinese geography and the one-to-nine alignment originated in the numerology of *Luoshu*.

4.4.2.1. The tendency to conceive a 3x3 square grid

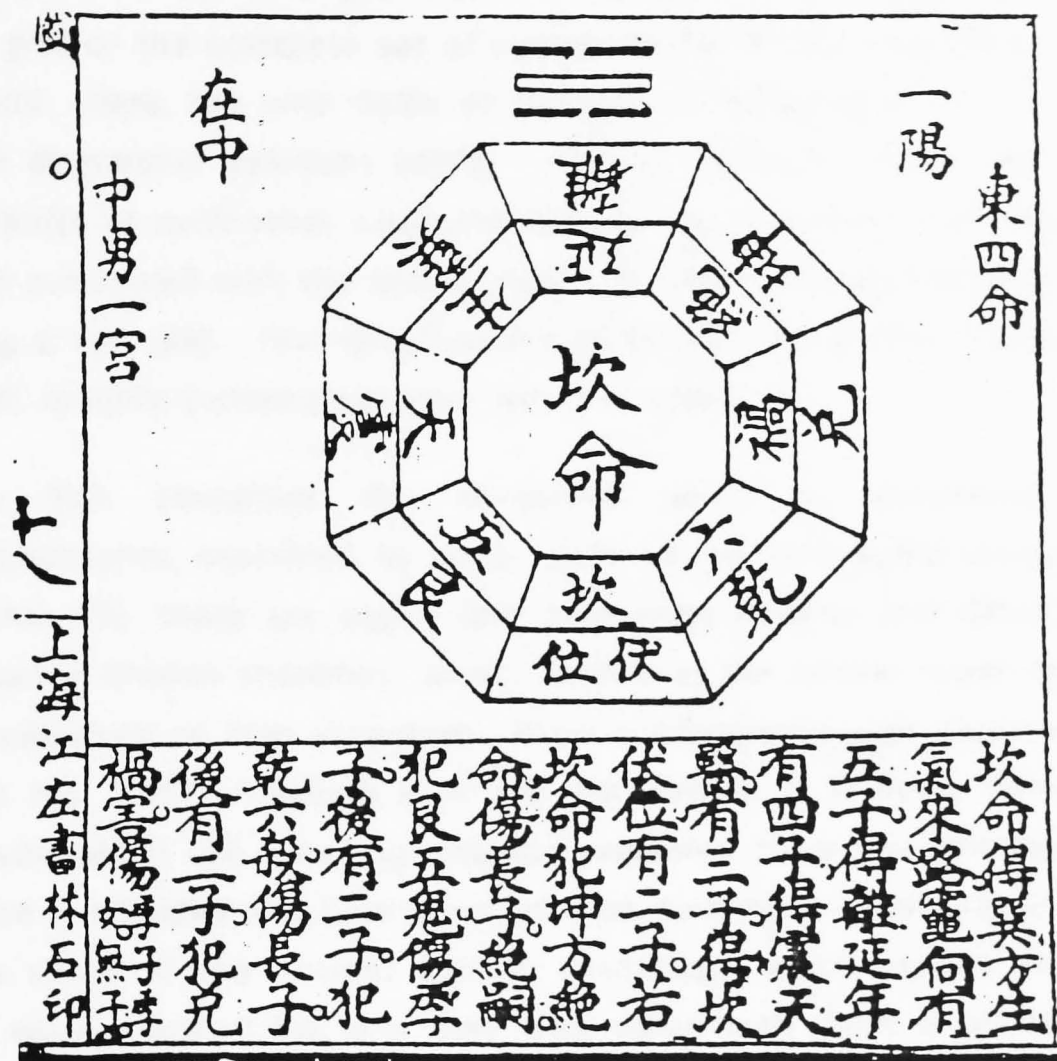
In *Yangzhai* doctrines, as we shall see in Chapter 5, the 3x3 grid is a presupposed abstract scheme of territory for planning a physical house compound. The tendency to divide the territory into nine started very early in China. Yu the Great, after successfully emptying the flood, was said to have divided the whole territory into nine provinces (for the purpose of taxation). Notably, this story, kept in the *Yugong* chapter of *SJa*, does not give the real location of each province. Nor does the division of nine necessarily mean a 3x3 grid. Besides, this seems to be a practical impossibility. However, the story is followed by the description of five concentric square areas, occupied by five tributary tribes of the Central Kingdom (China), which is described as '*fangqianli*'. Presumably, '*fangqianli*' means a square territory with 1000 *li*(*) (Chinese miles) as its side length. This seems to mean that the nine provinces as a whole (ie. the Central Kingdom) is a square¹⁴¹. In fact, the date of the *Yugong* chapter, as shown by Gu Jiegang, was not earlier than the Warring States¹⁴². (Fig.4.4.2.1.1.) The whole story about Yu the Great must be a legend conceived by the Warring States Chinese. The nine provinces as a whole as it a square is an imagination of the China territory held in the Warring States

¹⁴¹ But, one should take into account the possibility that the description of *fangqianli* might be a later attachment.

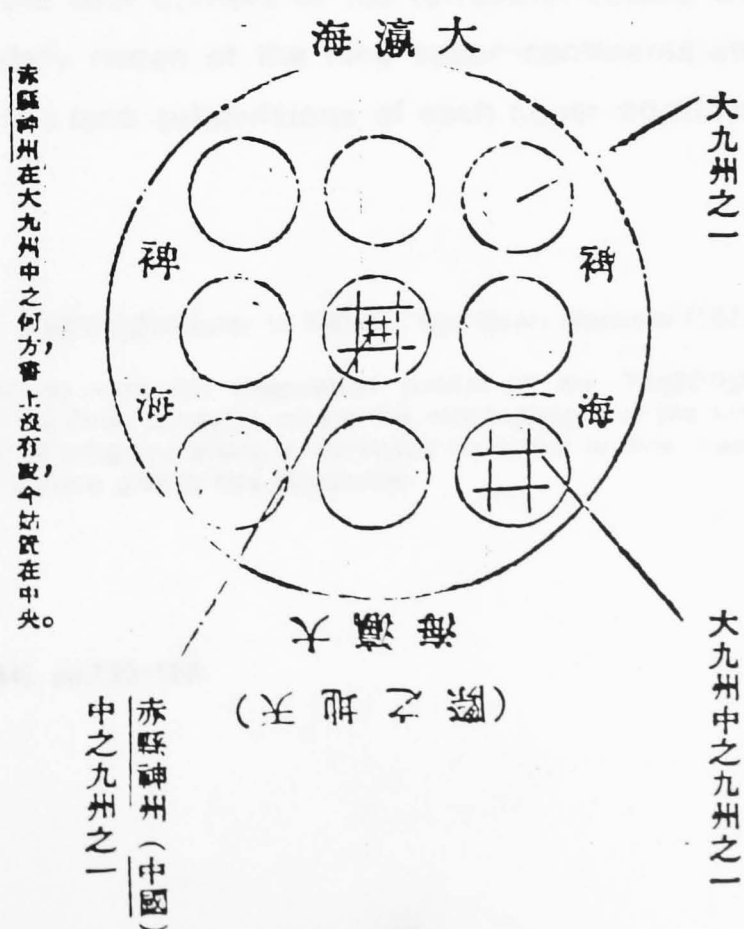
¹⁴² "QHTYDYLHZGRDYSJDX" (1930), pp.1-10. Gu's essay has aroused a controversy among his contemporaries, including Fu Sinian, Zhang Yinlin, and Yu Henian. See *GSB* (1930), Vol.2, pp.10-20. Besides, Henri Maspero draws our attention to the foreign influences, mainly Hindu and Greek, on ancient Chinese geographical views. He presumed that Zou Yan's cosmography, which we shall see later, is a modification of what the Chinese had learned from the Hindus. See Henri Maspero (1978), pp.373-376.

Fig. 4.4.2.1. (above) An octagon framework often used in *Yangzhai* writings as a conceptual spatial matrix. (YZJC (1748))

Fig. 4.4.2.1.1. (below) Gu Jiegang's pictorial reconstruction of Zou Yan's cosmography. Note that Gu has not squared the nine super-continents. ("QHTYDYLHZGRDYSJDXX" (1930))



(際之地天)



period¹⁴³. But, for me, it is quite enough to affirm the existence of the concept of a square territory¹⁴⁴.

In Chapter 13 of the *LSCQ*, a document concerned with the geography of China, one can see the correlation between heaven and earth, "Heaven has nine fields, so earth has nine provinces¹⁴⁵"; though a clear description of a 3x3 square grid or the complete set of nomenclature for the nine provinces is still not found. Here, the nine fields of heaven are named one by one with nine cardinal directional positions (eight + centre). Because heaven and earth are counterparts of each other, I assume that, in this document, the nine provinces are also conceived with the spatial matrix of nine cardinal directional positions, implying a 3x3 grid. This assumption can be justified by the cosmography of Zou Yan, roughly contemporaneous with the *LSCQ*.

Zou Yan conceives the terrestrial world as consisting of nine super-continents, separated by water. Each of the nine again consists of nine continents. So, there are eighty-one continents in total and China is one of them, called Chixian shenzhou, which, located at the central super-continent, is itself composed of nine provinces. Zou's cosmography was depicted by Sima Qian in his *SJC*¹⁴⁶. Although it is still not certain if in Zou's mind the nine super-continents are nine big squares regulated by a 3x3 grid and each of them are subdivided into nine equal squares, forming a small 3x3 grid, he must have a share of the ancient *Gaitian* cosmology which asserts that "heaven round, earth square." So, one may well agree with John S. Major's pictorial reconstruction of Zou's cosmography¹⁴⁷, which shows the circular celestial equator meeting the four corners of the terrestrial square world with a big 3x3 grid as the boundary ocean of the nine super-continents and a small 3x3 grid as the divider of the nine subdivisions of each super-continent. (Fig. 4.4.2.1.2.)

¹⁴³Maspero dates the *Yugong* chapter to 800 BC. See Henri Maspero (1978), pp.373-376.

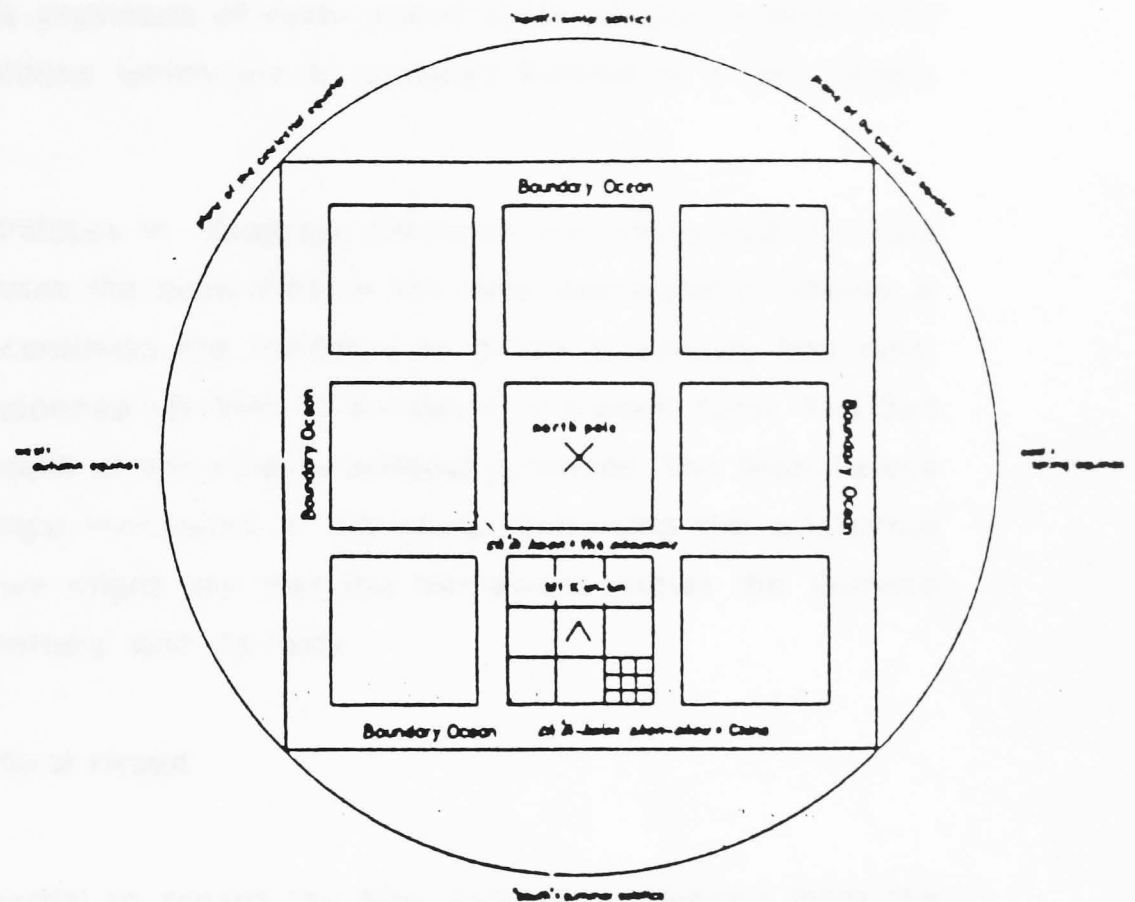
¹⁴⁴Another documentation with the description similar to the *Yugong* is Chapter 33 of the *Zhouli* (The Rites of the Zhou dynasty), where the nomenclature of the nine provinces is changed a bit and the number of tributary tribes is increased from five to nine. Again, however, there is no clear record of a 3x3 square grid in this document.

¹⁴⁵See *ESEZ*, p.665.

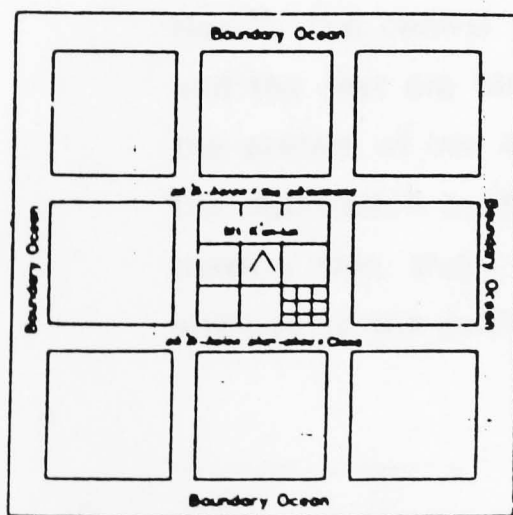
¹⁴⁶*SJC* Bk.74, p.2344.

¹⁴⁷John S. Major (1984), pp.133-166.

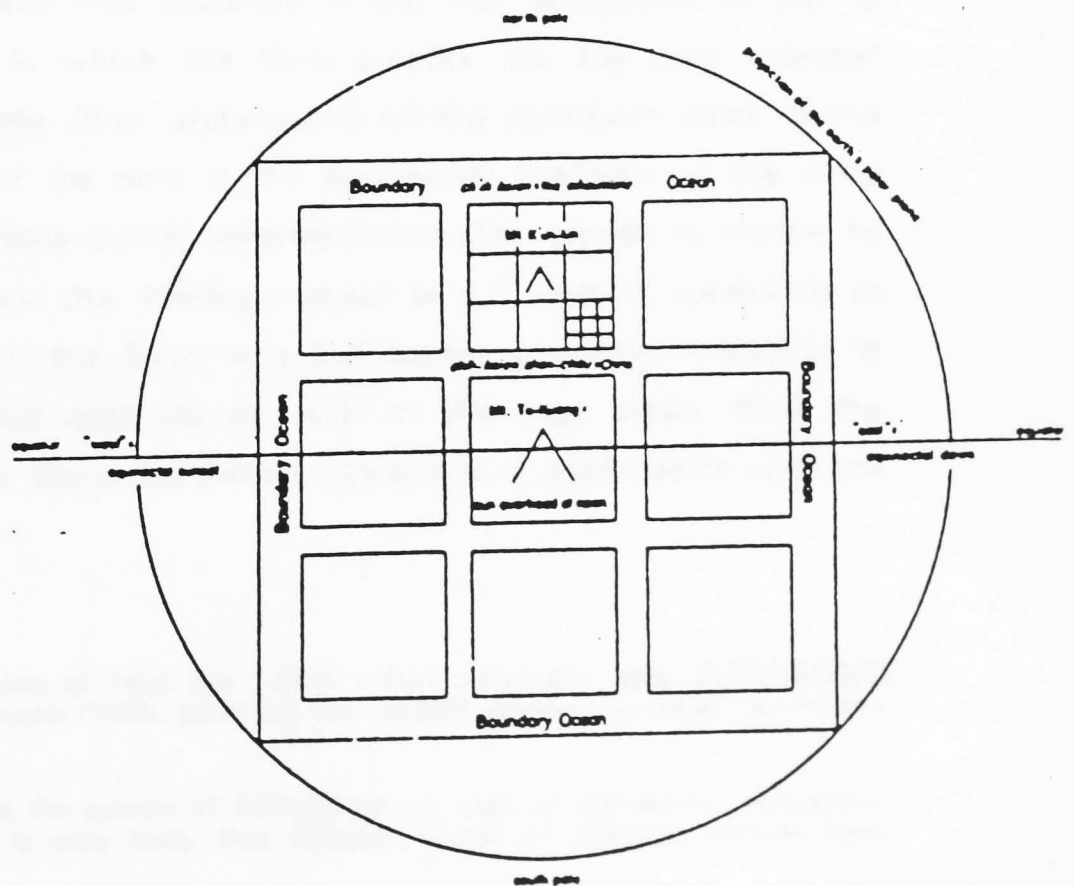
Fig. 4.4.2.1.2. John S. Major's pictorial reconstructions of the Chinese concepts of the nine provinces. (John S. Major (1984))



The North Pole as the center of the world



the sun at the equator as the center of the world



The sun at the equator at noon at the equinoxes as the center of the world

The tendency to divide the territory into nine continues in later works. The *HNZ* of the Han contains a chapter on geography which also depicts the correlation between heaven and earth. In this, not only the nine fields of heaven but also the nine provinces of earth are in clear correspondence with the nine directional positions which are conceivably framed in a 3x3 square grid.

As far as the Nine Palaces in *Yangzhai* doctrines are concerned, the 3x3 grid simplifies and regulates the disposition of the nine directional positions. It seems to me that this continues the tendency to divide a territory into nine. And, an imaginary presupposed territory is always in a square form. The 3x3 grid is to define the domain of the nine directional positions. The Nine-Palace matrix is the Nine-Province framework in miniature. Borrowing the existential sense from Heidegger, we might say that the framework shows the Chinese awareness of 'being a territory' with its fixity.

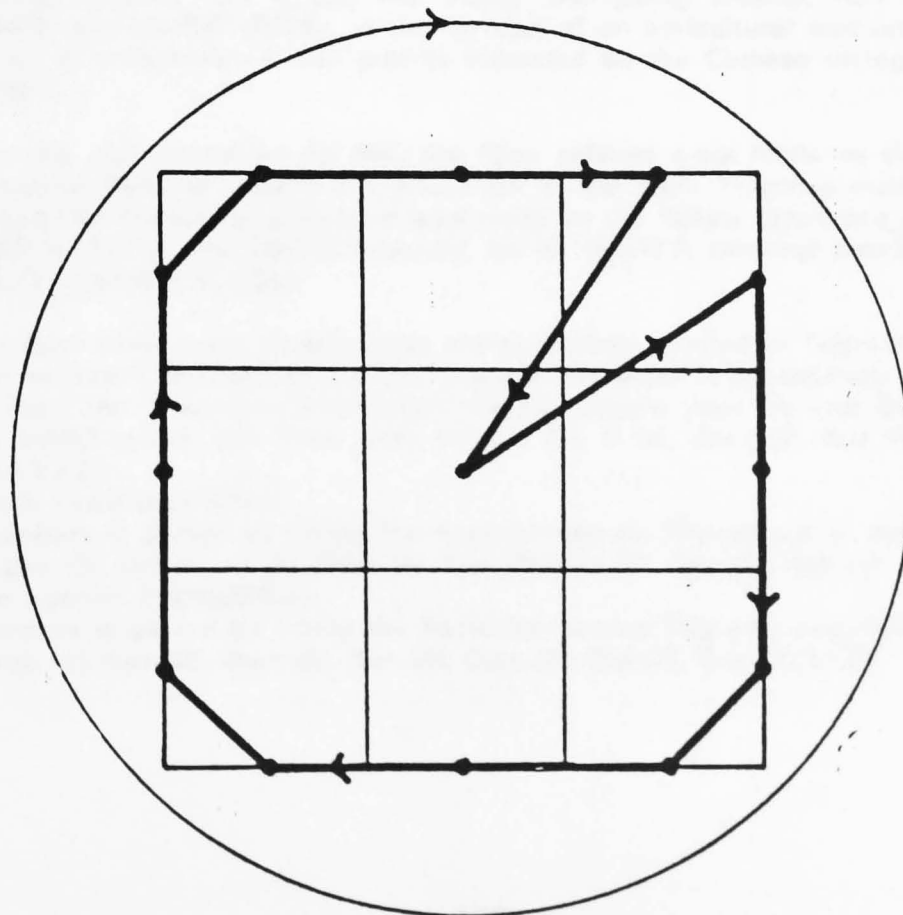
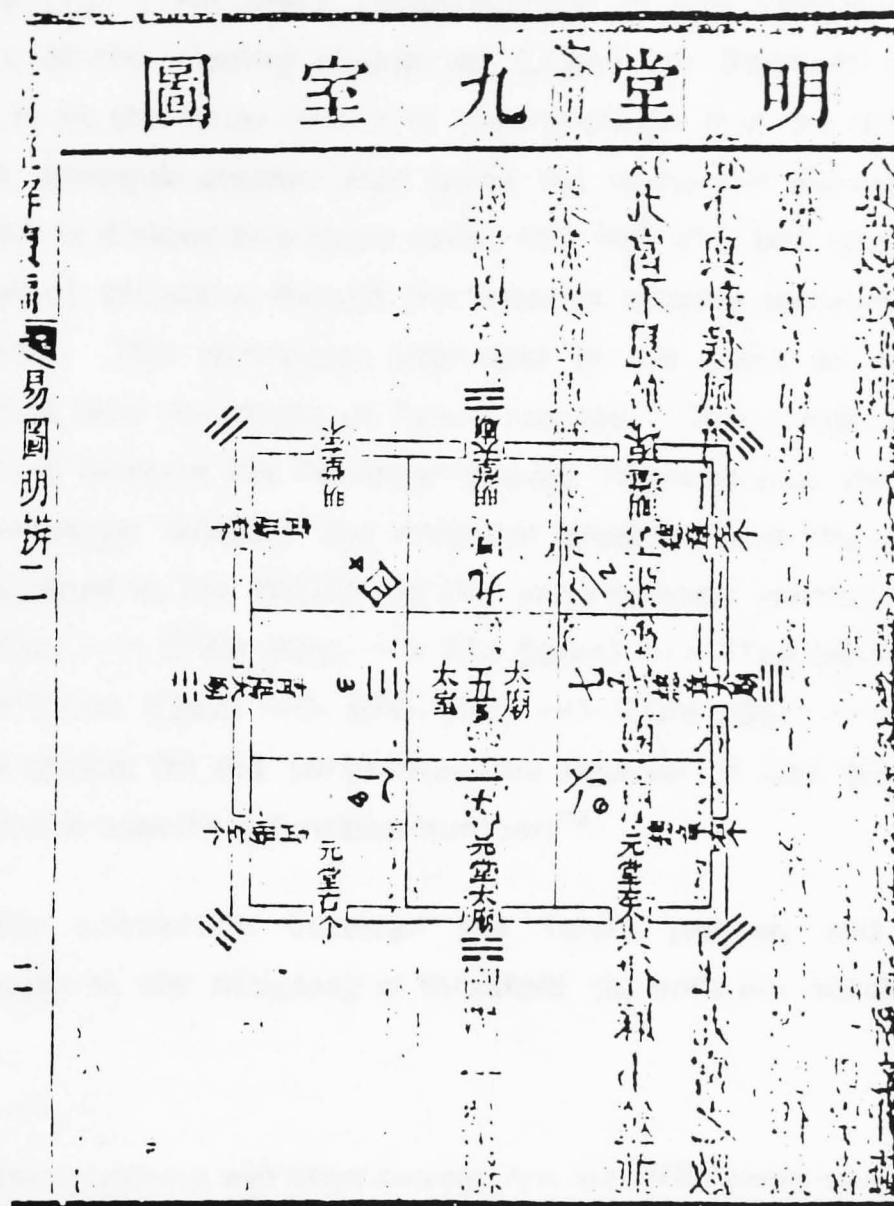
4.4.2.2. The idea of a cyclical circuit

However, it is still partial to regard the Nine Palaces as derived from the Nine Provinces directly, because the latter contain nothing about the dynamic aspect of the Nine Palaces, i.e. the numerical progression. The term *jiugong* (Nine Palaces) seems to have first occurred in the Han apocrypha of the *YJ*, *YWOZD* (ca. 1st cent. BC), in which the Nine palaces are the nine celestial lodges of Taiyi (The Supreme One), worshipped as the dominant deity in the Han¹⁴⁸. The central palace of the nine is the permanent mansion of the deity and the rest are his residences during perambulation. This notion is similar to the system of the *Mingtang* in the *Yueling* chapter of *LJ*¹⁴⁹, which, according to the illustration by Hu Wei of the Qing, is a 3x3 square grid. (Fig. 4.4.2.2.1.) In making this, there are three sections in each of the four sides. With the addition of the central room, there are thirteen locations in accordance with the

¹⁴⁸For detailed historical descriptions of Taiyi, see "SHK" (1941), pp.79-219; also *ZGZGSXSCB* (1971), pp.539-549; Schuyler Cammann (1961), pp.36-80, esp. pp.60ff. Among the three, Cammann's essay is the best one.

¹⁴⁹Due to lack of physical evidence, the system of *Mingtang* is a topic of controversy throughout Chinese cultural history. And it is very likely that different states of different periods have different versions of *Mingtang*.

Fig. 4.4.2.2.1. (above) Hu Wei's pictorial reconstruction of the *Mingtang* (YTMB (1706)). (below) The route of the sageking's monthly move of residence in the *Mingtang* (The present author)



thirteen months of a year in the *Yueling* calendar. The sageking would reside in one of the thirteen locations each month and would complete the cycle in a year. This compromises the difference in number between the rooms (9) and the months (13)¹⁵⁰. Hu Wei's reconstruction of the *Mingtang* combines the descriptions of the *Yueling* chapter of *LJ* and the *Shengde* chapter of *DDLJ*, because it is in the latter that it is clearly stated that the *Mingtang* has nine rooms. The *Shengde* chapter also gives the numerical alignment of the nine rooms, which is divided into three rows, 492, 357, 816; and is believed to follow the numerology of *Luoshu*, though the latter is actually reconstructed according to the former. This numerical alignment is the same as that of the Nine Palaces, which tells the circuit of Taiyi's journey¹⁵¹. The combination of the Nine Palaces, which allocate the Posterior-heaven Trigrams plus the centre, and the *Luoshu* numerology, explains the order of progress and the circuit of Taiyi's journey described in the *YWQZD*. (a) the *yang* journey: starting from the centre, then ETn (Kan) --> ETsw (Kun) --> ETe (Zhen) --> ETse (Xun) --> (back to) Centre --> ETnw (Qian) --> ETw (Dui) --> ETne (Gen) --> ETs (Li), then back to the centre; (b) the *yin* journey: the reverse. It also gives each Trigram a number (more exactly, a function number)¹⁵².

Thus, the connection between the Taiyi's journey and the sageking's monthly moves in the *Mingtang* is threefold: (a) both are based on a nine-unit

¹⁵⁰ Hu Wei's reconstruction is well based because, first, the *DDLJ* clearly says that the *Mingtang* has nine rooms; secondly, the Song neo-Confucian Zhu Xi argues that the *Mingtang* with nine rooms is based on the well-field system (*Jingtian*) which, according to the *Mencius* (In the *Liang huiwang* chapter, Part 2, and the *Teng wengong* chapter, Part 1, *SSJZS* Vol. 8, *Mencius*, p.0035, and pp.0091-0094.), is the division of an agricultural unit into nine (YTMB Bk.2, p.9a.), and which is presumably a 3x3 grid as indicated by the Chinese pictograph for the word well, 井 (*jing*).

¹⁵¹ According to the assumption of Hu Wei, the Nine palaces were made by the Yellow Emperor, the Chinese cultural hero, to expand the allocation of the Eight Trigrams made by Fuxi, another cultural hero; and this numerical alignment was made by the Yellow Emperor's astronomer-official Li Shou. (YTMB, p.12a.) In his *Lushi*, however, Luo Mi (AD.12th century) ascribed all of these to Feng Hou. (HLJY, appendix II, p.9a.)

¹⁵² There are at least three ways to determine the associated number of Trigrams:

(a) the cardinal number (*xushu*), giving the Trigrams the order in precedence.

It is resulted from the three-time bifurcation, the two modes then the four Bigrams to the eight Trigrams, with *yang* before *yin*. Thus: Qian (1), Dui (2), Li (3), Zhen (4), Xun (5), Kan (6), Gen (7), Kun (8). (Fig. 4.4.2.2.2.)

(b) the substance number (*tishu*).

This set of numbers is gained by fitting the Anterior-heaven Trigrams over the *Luoshu* numerical matrix. Thus: Qian (9), Dui (4), Li (3), Zhen (8), Xun (2), Kan (7), Gen (6), Kun (1).

(c) the function number (*yongshu*).

This set of numbers is gained by fitting the Posterior-heaven Trigrams over the *Luoshu* numerical matrix. Thus: Kan (1), Kun (2), Zhen (3), Xun (4), Qian (6), Dui (7), Gen (8), Li (9).

square framework, (b) the nine rooms of *Mingtang* are associated with the numbers of *Luoshu* which underlie the circuit of the Taiyi's journey, and (c) both the sageking's monthly moves and the Taiyi's journey are a cyclical succession. However, the two are seemingly still not identical because the Taiyi's journey is a zigzag cycle (Postscript 4.8.4.), while the sageking's monthly moves are roughly a circular one. But, this discrepancy can be reconciled because the numerical permutation of *Luoshu* implies the mutual conquest relationship of *wuxing*, which is a circular cycle¹⁵³. (Fig.4.4.2.2.3.) If so, the Taiyi's journey and the sageking's monthly moves are two sides of the same thing. Both are a cyclical circuit over a fixed framework.

From a Confucian point of view, such as was held by Hu Wei, the numerical alignment of *Mingtang* is orthodox and it inspires the magicians to conceive the Taiyi's journey over the Nine Palaces. The *YWQZD*, being an apocrypha, was certainly less orthodox than the *DDLJ*. However, the theme of Taiyi's journey is more emphasized than in the orthodox Confucian classic. Its influence has been everlasting and the contents of the Nine Palaces were enriched in later periods. An event in the *Tanghuiyao* (AD.961) states that the official Wang Qi(*) reported to Emperor Wu (in AD 842) that,

According to the *Huangdi jiugong jing* (The Yellow Emperor's Classic of the Nine Palaces) and Xiao Ji's *WXDY*, (in) Palace One: the deity is Taiyi, the star is Tianpeng, the Trigram is Kan (ETn), the Element is Water, the (colour of the) location is White; Palace Two: Sheti, Tianrui, Kun (ETsw), Earth, Black; Palace Three: Xuanyuan, Tianchong, Zhen (ETe), Wood, Azure; Palace Four: Zhaoyao, Tianfu, Xun (ETse), Wood, Green; Palace Five: Tianfu(*), Tianqin, Kun (ETsw), Earth, Yellow; Palace Six: Qinglong, Tianxin, Qian (ETnw), Metal, White; Palace Seven: Xianchi, Tianzhu, Dui (ETw), Metal, Red; Palace Eight: Taiyin, Tianren, Gen (ETne), Earth, White; Palace Nine: Tianyi, Tianying, Li (ETs), Fire, Purple¹⁵⁴....

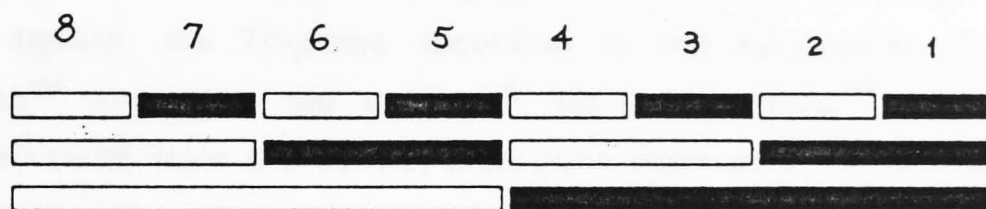
This passage summarises all the factors associated with the Nine Palaces, including (a) numbers (b) deities (c) stars (d) Trigrams (note that the Kun (ETsw)

¹⁵³This can be shown simply by replacing the numbers with their associated Elements. (See John S. Major (1984), pp.148-150 or *QDXJBFS* (1739), Bk.1, pp.5a-5b.) The problem is that the numerical permutation of *Luoshu* is not the only way to gain the cycle of mutual conquest. The two numbers of the same associated Element can be interchanged freely without losing the cycle but, after this interchange, the resultant numerical permutation is no more the *Luoshu*.

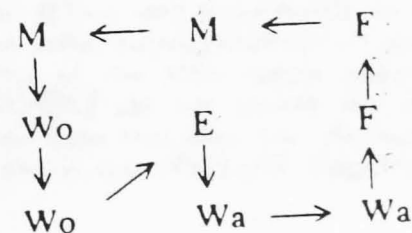
¹⁵⁴Wang Fu, *Tang huiyao* (AD.961), Bk.10b: *Jiugongtan*, in Wang Yunwu (ed.), *Guoxue jiben congshu, sibaizhong*, Shangwu (Taipei 1968), Vol.075, pp.258-259.

Fig. 4.4.2.2.2. (above) The reasoning for assigning Trigrams' cardinal number.
(The present author)

Fig. 4.4.2.2.3. (below) John S. Major's illustration showing the fact that, after the replacement of number with Element, the numerical alignment of the *Luoshu* depicts the circular succession of the mutual conquest relationship of *wuxing* (John S. Major (1984))



4	9	2
3	5	7
8	1	6



wa : water
F : Fire
wo : Wood
M : Metal
E : Earth

was repeated to fill the central Palace as well) (e) Elements (f) colours¹⁵⁵.

The Taiyi's journey is kin to the *Jiugong feipo* manipulation in *Yangzhai* doctrines, though in the two the orders of succession are seemingly different. As we shall see, in the *Jiugong feipo*, it is: (a) the positive order (*shunfei*): starting from the centre --> Qian (ETnw) --> Dui (ETw) --> Gen (ETne) --> Li (ETs) --> Kan (ETn) --> Kun (ETsw) --> Zhen (ETe) --> Xun (ETse); (b) the negative order (*nifei*): starting from the centre --> Xun (ETse) --> Zhen (ETe) --> Kun (ETsw) --> Kan (ETn) --> Li (ETs) --> Gen (ETne) --> Dui (ETw) --> Qian (ETnw).

The order of succession in the *Jiugong feipo* is based on the Trigrammatic permutation of the *Paishan zhang* (as we shall see in 5.3.2.) (Fig. 4.4.2.2.4.) which deploys the Trigrams according to the succession of their function numbers¹⁵⁶ and, with the central 5, forms a U-loop¹⁵⁷. The positive order (*shunfei*) starts from the centre, then goes clockwise; the negative order (*nifei*) also starts from the centre while goes counter-clockwise. Sometimes, the permutation of *Paishan zhang* is identified as 'the function of the Nine Palaces' (*Jiugong zhiyong*), in contrast to that of the Posterior-heaven Trigrams in the

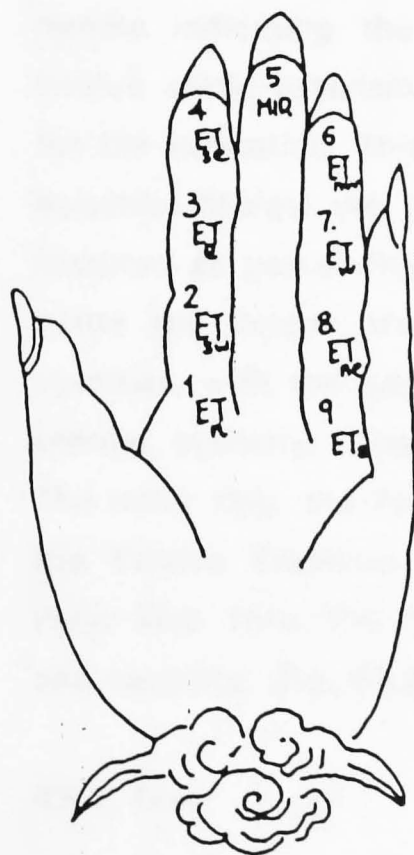
¹⁵⁵It is particularly noticeable that, the colour sequence of the Nine Palaces, which is heavily used in *Yangzhai* writings, seems to have first occurred in this document. In the *QDXJBFS* (Bk8, pp.24b-25a.), there are two sources concerned with the Nine Palaces and colours, and might be earlier than Wang Qi(*)'s statement. One is from the *Huangdi dunjia jing* which identifies the Nine Palaces with the Nine Gates in the *Qimen dunjia* and with the nine colours: *Xiumen* (Gate of rest), One-White; *Simen* (Gate of death), Two-Black; *Shangmen* (Gate of harm), Three-Azure; *Dumen* (Gate of closure), Four-Green; the central Palace, Five-Yellow; *Kaimen* (Gate of opening), Six-White; *Jingmen* (Gate of shock), Seven-Red; *Shengmen* (Gate of birth), Eight-White; *Jingmen(*)* (Gate of spectacle), Nine-Purple. The other is from the *Tongshu* which states that Zhang Heng of the Eastern Han changed the *jiuzhang* (the Nine Chapters) into the *jiugong* (the Nine Palaces). (Also mentioned in the *GSDLZM*, Chapter 49.) The method was to "divide One-White, Two-Black, Three-Azure, Four-Green, Five-Yellow, Six-White, Seven-Red, Eight-White, and Nine-Purple into three *yuan(*)* and six *jia* and align these numbers into the 3x3 grid square (*Yi shu zuo fang*): One-White resides in Kan (ETn), Two-Black in Kun (ETsw), Three-Azure in Zhen (ETe), Four-Green in Xun (ETse), Five-Yellow in the Centre, Six-White in Qian (ETnw), Seven-Red in Dui (ETw), Eight-White in Gen (ETne) and Nine-Purple in Li (ETs). This is the Nine Palaces." The two sources give exactly the same correspondence of colour and number as Wang Qi(*)'s statement and the literal meaning of the Nine Gates seems to judge the auspiciousness of the colours. However, the *QDXJBFS* did not record the date of the two sources which are now not extant. So, it is not certain how true they are. Because this sequence does not occur in the *WXDY*, it is probably recorded in the *Huangdi jiugong jing*, now not extant.

¹⁵⁶For function numbers, see Note 152.

¹⁵⁷It is not certain who is the inventor of the *Paishan zhang* method. It is supposed to come from the *Yu jingjing* (Canon of the Jade Mirror) by Mujiangsheng of the early Ming (see the *KYSYL*, p.137) or from the doctrines of *Qimen dunjia* (see the *YZJC*, p.137; *YZAZ*, Bk4, p.5b); also *YYBJ*. So, the method is presumably well known by the early Ming.

Fig. 4.4.2.2.4. The allocation of Trigrams in the inner side of the left palm with the translation by the present author. (YZJC (1748))

Paishan zhangjue



Luoshu square, identified as 'the substance of the Nine Palaces' (*Jiugong zhiti*)¹⁵⁸. (Fig. 4.4.2.2.5.) If one disregards the order of succession, however, he will find the circuits of the Taiyi's journey and the *Jiugong feipo* in the 3x3 grid are identical. (Fig. 4.4.2.2.6.)

4.5. The Tanlang Sequence

4.5.1. Significance

I know next to nothing about the etymology of the Tanlang sequence. But by the Tang or so, it appears as the names of Dipper stars in Buddhist and Daoist writings on the Dipper cult. Because of its connection with the (sacred) cosmology of the Dipper, the Tanlang sequence is widely applied in *fengshui* and other divinatory writings. (Postscript 4.8.5.)

The Dipper rotates around the Polar Star in the circumpolar region, with its handle indicating the time of the year. The Twelve Branches, representing twelve static asterisms along the celestial equator, fix the positions in heaven for the indication. This model is converted into a cult object of worship. In the Buddhist liturgy, the Polar Star, the Dipper stars and the Twelve Branches are featured as personified images. It is here that the Tanlang sequence is used to name the Dipper stars. All the three are permuted hierarchically to form a mandala, with the participation of *falun* (the Wheel of the Law) which implies eternal cyclicity. The permutation of the mandala is both fixed and cyclical. The inner ring, the Tanlang group, would rotate cyclically while the outer ring, the Twelve Branches, would remain static (fixed) constantly, like the central Polar Star. Thus, the mandala connotes another form of interplay between fixity and cyclicity. (Fig. 4.5.2.2.3.)

4.5.2. Text

In *Yangzhai* writings (in fact in divinatory writings as a whole), the terms of the Tanlang sequence are often encountered. They are: Tanlang, Jumen,

¹⁵⁸See the *YDXLKY*, Bk.2, pp.2a-3a; *YLDD*, Bk.20197.

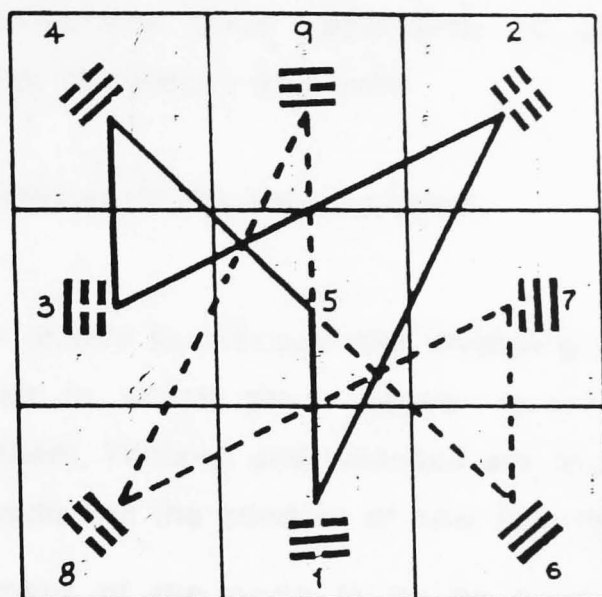
Fig. 4.4.2.2.5. The substance (*ti*) and the function (*yong*) of the Nine Palaces. The former is in the order of the *Luoshu* magic square. The latter is in the order of the palm method. (YLDD (1407))










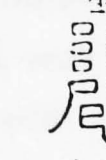



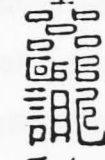
<p>排山掌 九宮掌</p>		<p>乾六 兌七 艮八 離九</p>		<p>坤二 坎七 乾六 兌一 坤二 震三 離九 中五 坎一 艮八 離九 兌七 艮八 離九</p>		<p>順飛九宮圖 順行九宮法 逆飛九宮圖 逆行九宮法</p>		<p>論山家秘龍變運基龍變運年月祖於九天玄女六壬及郭璞靈輅經唐末黃巢破京城楊均松恰得出江南傳與曾文仙一行禪師等方如散出流傳玄機經曰山家運氣有真經歲歲常居墓處逢太歲未山升納甲自然秘訣盡皆通山家年平別有姓不與時師說真定納甲金木年平別真語為觀看山魁山頭須要魁年幹月日併時事一般若也相生為吉慶合之魁日見封官比和孝順足資財若遇相生貴子未年魁山家家長元月魁山家家母巳日魁山家殺新婦時魁山家小口已其法取本年太歲納</p>	
<p>九宮之體</p>		<p>九宮之用</p>		<p>九宮之體</p>		<p>九宮之用</p>		<p>九宮之體</p>	
<p>靜則隨方而定</p>		<p>動則依數而行</p>		<p>靜則隨方而定</p>		<p>動則依數而行</p>		<p>靜則隨方而定</p>	
<p>坤二 兌七 乾六 兌一 坤二 震三 離九 中五 坎一 艮八 離九 兌七 艮八 離九</p>		<p>坤二 兌七 乾六 兌一 坤二 震三 離九 中五 坎一 艮八 離九 兌七 艮八 離九</p>		<p>坤二 兌七 乾六 兌一 坤二 震三 離九 中五 坎一 艮八 離九 兌七 艮八 離九</p>		<p>坤二 兌七 乾六 兌一 坤二 震三 離九 中五 坎一 艮八 離九 兌七 艮八 離九</p>		<p>坤二 兌七 乾六 兌一 坤二 震三 離九 中五 坎一 艮八 離九 兌七 艮八 離九</p>	

The substance of the Nine Palaces			
Static; fixed to the square	ETse	ETs	ETsw
	4	9	2
	ETe	M	ETw
	3	5	7
	ETne	ETn	ETnw
	8	1	6
The function of the Nine Palaces			
dynamic; move along the number	ETse	M	ETnw
	4		6
	ETe		ETw
	3		7
	ETsw		ETne
	2		8
	ETn		ETs
	1		9

Fig. 4.4.2.2.6. (above) The Taiyi's journey. (The present author)

Fig. 4.5.2.2.1. (below) The worship of different Tanlang stars by men of different natal years. (DZXSDCJ (1924-29))



<p style="text-align: right;">佛說北斗七星延命經 No. 1307 婆羅門僧將到此經唐朝受持</p>						
						
破軍星	武曲星	廉貞星	文曲星	祿存星	巨門星	貪狼星
						
Pojun	Wuqu	Lianzhen	Wenqu	Luchun	Jumen	Tanlang
<p>子生人，向此星下生，祿食黍，有厄宜供養此經及帶本星符，大吉</p> <p>丑生人，向此星下生，祿食粟，有厄宜供養此經及帶本星符，大吉</p> <p>寅生人，向此星下生，祿食稷，有厄宜供養此經及帶本星符，大吉</p> <p>卯生人，向此星下生，祿食小豆，有厄宜供養此經及帶本星符，大吉</p> <p>辰生人，向此星下生，祿食麻子，有厄宜供養此經及帶本星符，大吉</p> <p>巳生人，向此星下生，祿食大豆，有厄宜供養此經及帶本星符，大吉</p> <p>午生人，向此星下生，祿食小豆，有厄宜供養此經及帶本星符，大吉</p>						

Luchun, Wenqu, Lianzhen, Wuqu, Pojun, Zuofu, and Yǒubi. In these writings, they are evidently taken for granted. This seems to mean that, by late imperial periods, it has been a convention to use them and very few people have ever suspected their validity. Behind this, there must be some good reasons. Because the terms are called stars, they must be connected with cosmology. This subsection attempts to explore the cosmological implication behind the wide use of these terms; and, more importantly, to identify in it the inner structure of the interplay of cyclicity and fixity.

4.5.2.1. The early occurrences of the Tanlang terms

So far, I have been unable to discover the etymological origins of the nine terms. An early source in which these appear is the *HS* (AD100), where, however, only two of them, Tanlang and Lianzhen are found. The text refers to Yi Feng's method of predicting the conduct of new subordinates,

The sentiment of the north is 'to be fond of' (*hao*); its conduct is (like a) *tanlang* (greedy wolf); and it is dominated by Shen (EB9) and Zi (EB1).... the sentiment of the east is 'to be angry' (*nu*); its conduct is (like a) *yinzei* (craftly thief); and it is dominated by Hai (EB12) and Mao (EB4).... the sentiment of the south is 'to hate' (or to dislike, *wu*); its conduct is *lianzhen* (chaste and honest); and it is dominated by Yin (EB3) and Wu (EB7);... the sentiment of the west is 'to feel joyful' (*xi*); its conduct is *kuanda* (generous); and it is dominated by Si (EB6) and You (EB10);... the sentiment of the above is 'to feel happy' (*le*); its conduct is *jianxie* (wicked and evil); and it is dominated by Chen (EB5) and Wei (EB8);... the sentiment of the below is 'to feel sad' (*ai*); its conduct is *gongzheng* (fair and unbiased); and it is dominated by Shu (EB11) and Chou (EB2)¹⁵⁹.

The six sentiments come from the six cardinal directions (4 + the above + the below). And, with the Twelve Branches, this directional correspondence is also associated with time. The passage means that a subordinate arriving at the

BK.75

¹⁵⁹ *HS* (AD100), pp.3167–3169. (The Six Sentiments are also mentioned in the *BHTDL* (AD.80), Bk.8: *Qingxing*, but without the association of either Tanlang or Lianzhen.) There is the possibility that *tanlang* (a greedy wolf) of the north in the passage is an erratum of *tanhen* (greedy and savage) because the latter and *lianzhen* (chaste and honest) of the south would form a better contrast. In Chinese writing, *hen* is but one dot less than *lang*. See the *Zhongwen dacidian* (Taipei 1962) Vol.31, p.419, where a citation from the *Shuyi shi suibi* is provided as evidence. Besides, in Nathan Sivin (1973), a drawing of the seven Dipper stars is provided, of which the first one is entitled 'Greedy and savage', seeming to be the English translation of *tanhen* (in p.238.)

time (specified by the Branches) of good conduct would be trustworthy¹⁶⁰.

This early source is notable for three aspects: (a) two of the nine terms, Tanlang and Lianzhen have occurred, (b) the two are associated with directions (space) and Branches (time) (and actually Elements), (c) Tanlang is bad while Lianzhen is good, contrary to the convention seen in *Yangzhai* writings. Thus, from the Yi Feng passage, we can say that the two terms are associated with cosmology from an early stage. On this basis, it would not be surprising that the two, together with other five (or seven) were applied to the nomenclature of the Dipper stars in later periods.

4.5.2.2. The Tanlang sequence and the Dipper

Except for the *HS*, nothing can be found in early sources about the Tanlang sequence. By the Sui (AD.590–618) and Tang (AD.618–906), the seven major terms of the Tanlang sequence have occurred as a set. Since then, these were no more sentiments or conducts associated with directions. They are one of the many names of the seven stars of the Great Bear (or the North Dipper, the Ursa Major; briefly, I shall just call these the seven Dipper stars or the Dipper). We can see this throughout the Chinese Buddhist canons on the cult of the Dipper contained in the *Dacang jing*¹⁶¹, the Daoist canons¹⁶², the Tang

¹⁶⁰The Six Sentiments are also recorded in the *LTMV* (AD.580). In its *Liuqing houfeng* (The Wind Prognostication of the Six Sentiments) section, there is the passage that, " ... Water emerges in Shen (EB9) and flourishes in Zi (EB1). (The Branches refer to both direction and season.) Water is filthy and moist (*zhuo er run*) and has many fondnesses. Thus, Water is greedy and never satisfied, so it is Greedy Wolf (*Tanlang*)..... Fire emerges in Yin (EB3) and flourishes in Wu (EB7). Fire is hot and fierce (*jian er meng*), so it is intolerable and is loathed by man (*wei jun wu*). Its *qi* is refined and orderly (*jing er zheng*), so it is Honest and Chaste (*Lianzhen*). " (*LTMV*, p.44.) In contents the section is almost the same as the commentary of the Yi Feng passage by Meng Kang of the Wei (AD 220–265).

¹⁶¹See the *DZXXDCJ* (1924–1929).

¹⁶²See the *DG* esp. the *YJQQ* (1019).

astrological works¹⁶³ and cosmological writings¹⁶⁴. Indeed, the importance of the nomenclature of the Tanlang sequence is much less significant than its association with the Dipper and with esoteric writings, Buddhist or Daoist or astrological. In Section 4.2., we have seen that, observing from the North Hemisphere, the ancient Chinese have noticed that the movement of the North Dipper looks like a natural clock, which rotates around the circumpolar region of the sky and completes its cycle once a year. It appears that this rotation pivots upon the Polar Star, and the Twelve Branches denote the twelve chronograms or stations of the sky that the handle of the Dipper points at monthly. The Polar Star stays at the centre of Heaven. It is permanently static while it makes stellar movements possible. (The ultimate static is the cause of all kinds of movements.) So the ancient Chinese have always regarded the Polar Star highly. Confucius, for instance, said that "To govern with virtue would be (esteemed) like the way of the North Pole Star that it stays at its fixed position and is embraced by the myriad stars¹⁶⁵."

The Dipper is the active agent of the Polar Star, leading the stellar movements, and regulating the seasons. Each of the Seven dominates four of the Twenty-eight stellar constellations and, accordingly, takes charge of one of the terrestrial territories. The *SJc* has this, "The North Dipper is the carriage of the ruler (*Di*, or the Pole-star), revolving in the central region of the sky, visiting and ordering the four directions, dividing light and darkness, settling the four seasons, equalising the Five Elements, regulating periods and degrees, and fixing the various calculations of the calendar -- all these things depend

¹⁶³For example, the *KYZJ* (AD.729).

¹⁶⁴For example, the *WXDY* (AD.594). As mentioned by Qiu Yanhan of the Tang, the Tanlang sequence derives from the Daoist writings. See his *Liqi xinyin neizhuan*, Bk.1, pp.42b-43a. (Contained in the *DLRTGB* (1986), pp.110-111.) Cai Mutang of the Song mentioned that the nomenclature of the Tanlang stars comes from the charms of the Dipper cults. (See *DLRZXZ*, Bk.7a, 1a.) According to Li Chunfeng, a well-known prognosticator of the seventh century, most nomenclatures for the Dipper stars were the posts of the astro-officials of ancient times. (*DC*, *taixuanbu si*(*) (9), *Jinsuo liuzhuyin*, Bk.10.). But whether or not this applies to Tanlang stars is not specified by him. Finally, if the *WXDY* has kept sources accurately, the association of the Dipper with the Tanlang sequence seems to have first occurred in the *Huangdi doutu* (Yellow Emperor's Illustration of the Dipper) which is no more extant today.

¹⁶⁵The *Analects*, Bk.2: *Weizheng*, in the *SSJZS*, Vol.8, p.0016.

on the North Dipper¹⁶⁶." As shown by D.J. Harper, the Han Chinese believed that the Dipper functions as the Mainstay of heaven which not only supports heaven but also regulates celestial movements¹⁶⁷; "it functions like a cosmic switch to unleash the cycles of *Yin* and *Yang* as heaven passes through the temporal junctions of the year¹⁶⁸." The Dipper stars are thus highly regarded also. For instance, the apocrypha (the 'weft' text) of Confucianism the *Liwei douweiyi* is so entitled because the Dipper gives the Chinese the impression of solemnity¹⁶⁹. All the ceremonial systems and the norms of human conduct model themselves on the Dipper as a way of following Heaven. Another apocrypha, the *Chunqiu shuotici*, states that, "The North Dipper stays at the centre of heaven with solemnity. The kings follow its way¹⁷⁰." Being highly esteemed, the Dipper is worshipped.

The worship of the Dipper has long been an important cult. We can gain many stories from Chinese texts, particularly from the Daoist or Buddhist esoteric writings. The basis for this, as reflected by a passage in the *Baibao kouchao humo biyao beidoufa*, is that,

The Seven Dipper stars are the essence of the sun, moon, and the five planets. They dominate the seven luminaries (*qiyao*) and lighten and visit the Eight Directions. They brighten the celestial deities and go directly downward to the human world to discern the virtuous from the wicked, as well as, to distribute calamities (to the wicked) and blessings (to the virtuous). They are worshipped by the myriad creatures and venerated by the ten thousand spirits. He who piously offers sacrifice to them will gain longevity and honours. He who does not believe in or venerate them will not live long...¹⁷¹.

¹⁶⁶This translation is taken from W.E. Soothill (1951), p.118. Cf., "The Dipper is the Thearch's carriage. It revolves around the central point, and majestically regulates the four realms. The distribution of *Yin* and *Yang*, the fixing of the four seasons, the coordination of the Five Phases, the progression of rotational measurements, and the determining of all celestial markers -- all of these are linked to the Dipper." (D.J.Harper (1978-79), p.2.) (*SJC* (1973), Bk.27: *Tianguan shu*, p.1291.)

¹⁶⁷D.J. Harper (1980-81), pp.50-51; D.J. Harper (1978-79), p.3. For evidence, Harper refers to the *SJC*, the *HNZ*, the *HS*, the *ZZa* etc.

¹⁶⁸D.J. Harper (1978-79), p.3.

¹⁶⁹*WXTY* (1984), p.40.

¹⁷⁰Requoted from the *WXTY* (1984), p.40.

¹⁷¹*Baibao kouchao* Bk.156: *Beidoufa 2* in the *DZXXDCJ* (1924-29), Vol.7: illustrations and images, p.299.

The same document also advises everyone to worship the particular Dipper star associated with his natal year. He who is born in the year of Zi (EB1) is said to belong to Tanlang; Chou (EB2) or Hai (EB12), Jumen; and so on. (Fig. 4.5.2.2.1.) (The connection between natal years, specified by the Branches, and the Tanlang sequence is all the same throughout the documents concerned with the cult of the Dipper.)

The Daoist worship of the Dipper has a similar basis. The "*Jiao qixing ershibaxiou fa*" (The Method of Worshipping the Seven Stars and the Twenty-eight Constellations), an exemplary liturgy, advises the worshipper to say that he has felt very guilty for not behaving well in the past and feels ill as a result of the intrusion of evil spirits in response to his past bad conduct; so he would like to worship the Seven Dipper stars and the Twenty-eight Constellations for blessing and recovery¹⁷². This liturgy includes the names of Tanlang stars and the Twenty-eight Constellations, which are to be chanted one by one in the cult performance¹⁷³.

It is in the Buddhist canons that we see the most detailed description of the Tanlang sequence. Here, they are regarded as deities with personified images. In an illustration called *Miaojian mantuluo* (The mandala of Buddha Miaojian who is the buddha of the Polar Star, and the Seven Dipper stars are his incarnation¹⁷⁴), the deities of the Tanlang sequence are deployed around Buddha Miaojian. Its caption is,

At the centre a large moon-like circle is drawn to incase Buddha Miaojian, with a lotus in his left hand and the formula of the Seven Dipper above his top; surrounding the Buddha, seven small moon-like circles are drawn, in which the images of the Dipper stars are incased as the occupiers of the inner court: the first circle, over the southwest, is to incase Tanlang Star who is in light red-black colour, with the sun in his left hand; next, the circle over the west, which is to incase Juwen Star in white-yellow colour with the moon in his right hand; next, over

¹⁷² DC, *taixuanbu ci* (2), *Jinsuo liuzhu yin*, Bk.22, pp.1a-4b.

¹⁷³ Cf. Schafer's passage, "...for the Daoist it (i.e. the Dipper) was the greatest of all celestial sources of power. Whole 'sutras' in the Daoist canon are devoted to the study of methods of comprehending the esoteric meaning of the Dipper and its components, of learning to project one's secret self into it, of realizing it within one's innermost anatomical chambers, of conjuring it to inspire, to protect, to outlaw, to perform miracles. It is an active agent; its bowl will cover your head like an apotropaic shield, proof against the plague..." (E.Schafer (1977), p.49.)

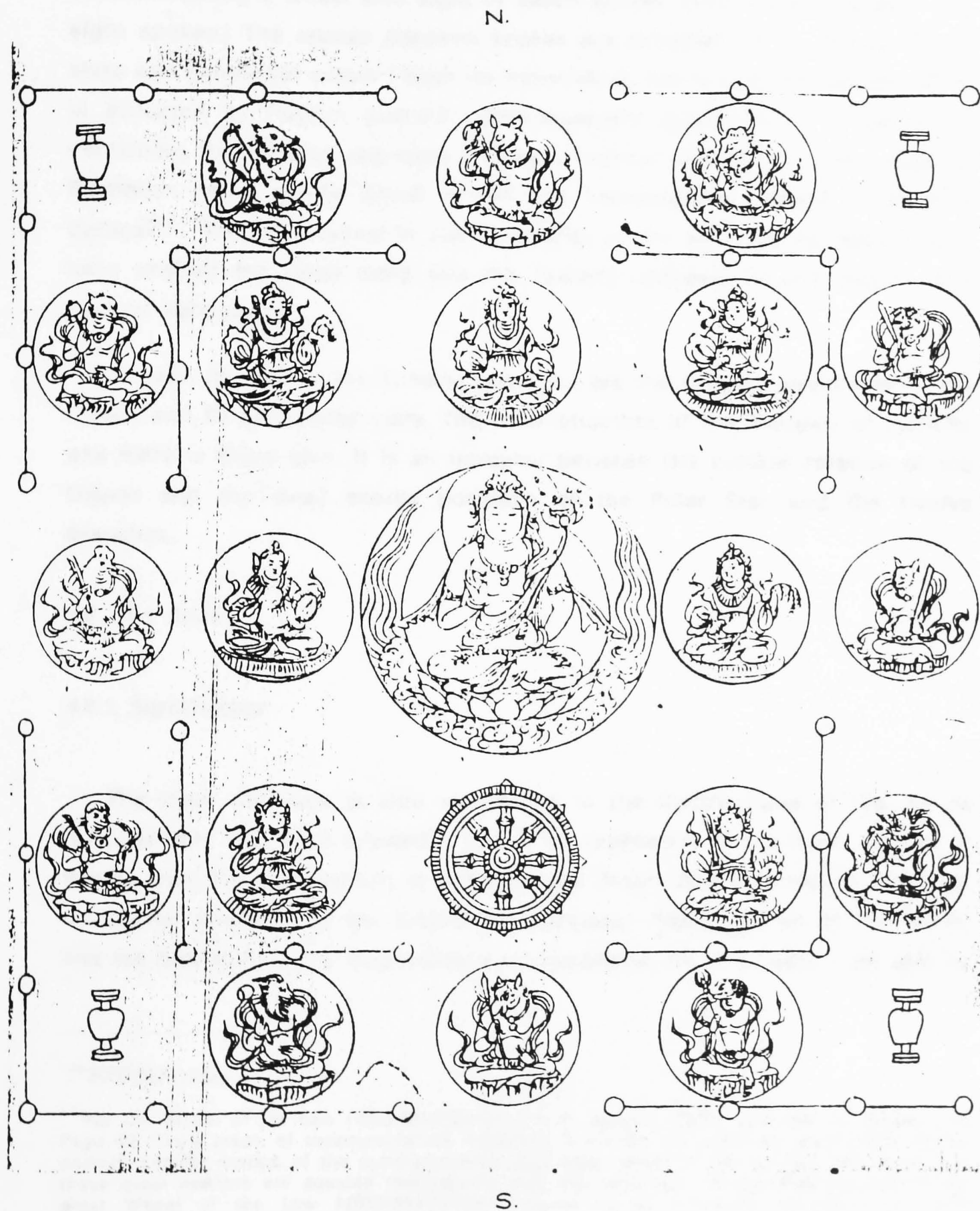
¹⁷⁴ FXDCD (1984), p.463.

the northwest, depicting Luchun Star in light red-azure colour with a burning pearl in his left hand; next, the circle over the north, depicting Wenqu Star with a light azure-black face, an outward left palm and five downward fingers, and with water oozing out from the palm; next, the circle over the northeast, depicting Lianzhen Star in yellow colour, with the *yuheng* (the Jade Tranverse, Lianzhen Star is also called *Yuheng* Star) in his right hand; next, the circle over the east, depicting Wuqu Star in azure colour, with a willow branch in his left hand; next, the circle over the southeast, depicting Pojun Star in light white-red colour, with a broad sword in his right hand...In front of Buddha Miaojian is to put the *Baolun* (the Precious Wheel). Then, the occupiers of the outer court are: in the east/Yin (EB3) is General Jiayin (HS1EB3) with a tiger head on a human body and a truncheon in his right hand; next, in Mao (EB4), is the subordinate deity Dingmao (HS4EB4) with a rabbit head on a human body and a truncheon in his left hand; next, in Chen (EB5), is General Jiachen (HS1EB5), with a dragon head on a human body and an iron hammer in his hand; next, in Si (EB6), is the subordinate deity Dingsi (HS4EB6), with a snake head on a human body, holding a halberd; next, in Wu (EB7), is General Jiawu (HS1EB7), with a horse head on a human body, holding a halberd; next, in Wei (EB8) is the subordinate deity Dingwei (HS4EB8), with a goat head on a human body, holding a wood hammer; next, in Shen (EB9), is General Jiashen (HS1EB9), with a monkey head on a human body, holding a broad sword; next, in You (EB10), is the subordinate Dingyou (HS4EB10), with a chicken head on a human body, holding a broad sword; next, in *Shu* (EB11), is General Jiashu (HS1EB11), with a dog head on a human body, holding a wood hammer; then, in Hai (EB12), is the subordinate deity Dinghai (HS4EB12), with a pig head on a human body, holding an iron hook; next, in Zi (EB1), is General Jiazi (HS1EB1), with a mouse head on a human body, holding a hook; next, in Chou (EB2), is the subordinate Dingchou (HS4EB2), with an ox head on a human body, holding a wood hammer.... The four corners and the four doors are bounded by stars. The vacancies over the four corners are occupied by flower vases...¹⁷⁵ (Fig. 4.5.2.2.2.)

So, this mandala contains Buddha Miaojian, the Dipper Stars in the Tanlang sequence, the Precious Wheel, and the deities of the Twelve Zodiacs, represented by the Twelve Earthly Branches and the Twelve Animals. It accords with the idea that the Seven Dipper Stars are the essence of the sun, moon and the five planets. Besides, it well represents the Chinese Buddhist cosmos, not very different from the Chinese analogy of the natural clock mentioned above. We can assume that the Seven Stars are to rotate cyclically around

¹⁷⁵ *Juecanchao*, Bk.100: *Mantuluo*, in the *DZXXDCJ*, Vol.5 :illustrations and images, p.398.

Fig. 4.5.2.2.2. *Miaojian mantuluo*. (DZXXDCJ (1924-29))



Miaojian and the Twelve Animals would indicate the position in each cycle of rotation. (Fig. 4.5.2.2.3.)

Another mandala is called the *Qixing ruyilun mantuluo* (The Mandala of the *Ruyilun* with the Seven Stars) (Fig. 4.5.2.2.4.) which depicts a square room accommodating a wheel with eight or seven spokes. (The illustration given has eight spokes.) The spaces between spokes are occupied by the Seven Dipper stars and Kelimu (of whom I have no knowledge), and the central circular space is occupied by Ruyilun guanyin (*Cintamanicakra boddhisttva*)¹⁷⁶. The wheel containing the Tanlang sequence implies a cyclical permutation. The wheel in Buddhism refers to the Wheel of the Law (*dharmacakra*) which is eternally cyclical¹⁷⁷. The pearl wheel in the illustration of the *Miaojian mantuluo* should have implied the same thing and the Tanlang sequence is also placed in a cyclical permutation.

To sum up, behind the Tanlang sequence are the Chinese awareness of the Dipper and its associated cults. The inner structure of the interplay of cyclicity and fixity is there also. It is an interplay between the cyclical rotation of the Dipper and the fixed spatial positions of the Polar Star and the twelve Branches.

4.6. The *Najia*

4.6.1. Significance

The inner structure is also identifiable in the theorisations of the *Na jia* manipulation. The most influential one is an application of the moon phases. It results from the combination of the particular (fixed) days of a month, the fixed directional positions of the Stems, the particular (fixed) phases of the moon, and the line shift in the Trigrammatic compositions. On this basis, I am able to

¹⁷⁶ *FXDCD* (1984), p.550.

¹⁷⁷ For the Wheel of the Law (*dharmacakra*), cf. R. Kloetzli (1983), pp.46–50. For instance, in Page 49, “As a result of exposure to the Hellenistic materials, we know the significance of the perfect, circular motion of the stars appearing as a great wheel in the sky. We also know that these great motions are equated theologically with the ‘teaching’. The Buddhist concept of the great Wheel of the Law (*dharmacakra*) seems to be a precise equivalent of these interpretations of the starry heavens.”

Fig. 4.5.2.2.3. A diagram showing the interplay of fixity and cyclicity in the *Miaojian mantu*uo. (The present author)

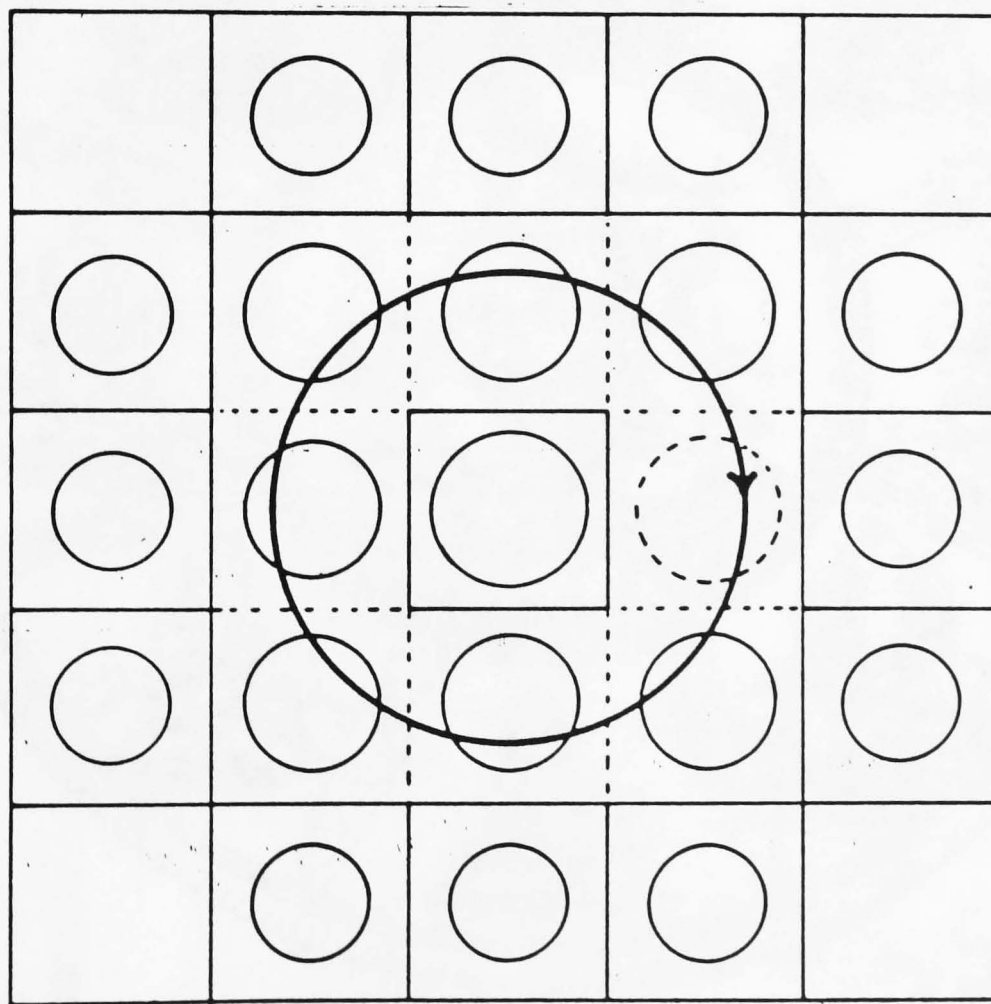


Fig. 4.5.2.2.4. *Qixing ruyilun mantuluo*. (DZXXDCJ (1924-29))



draw a conceptual diagram with concentric circles, like the one for the 'Virtue of Branch' only that this time the cyclical progressions in the concentric circles are at the same speed and in the same phase. This is another form of interplay between fixity and cyclicity. (Fig. 4.6.2.1.2.)

Another theorisation is an application of numerology. (Fig. 4.6.2.2.2.) Here the substance numbers of the Trigrams and the order in precedence of the Stems are taken into account. The interplay of cyclicity and fixity can also be conceived in this theorisation. But, here, it is linear, not spatial.

4.6.2. Text

The manipulation *Najia* (lit., accepting Jia which is the first Heavenly Stem.) attempts to place the Ten Heavenly Stems in the domain of the Eight Trigrams and to place the sexagenary sequence in the domain of the eight Hexagrams under the same names. (For example, the Trigram Qian is ☰, while the Hexagram Qian is ☰, with a duplication of the Trigram on top.). This anonymous¹⁷⁸ manipulation has long been fixed and seems to have first occurred in Jing Fang's commentary of the *YJ*¹⁷⁹. That is to say, it existed by the Han. This arrangement is: Qian(ETnw) takes Jia (HS1) and Ren (HS9); Kun (ETsw), Yi (HS2) and Kui (HS10); Zhen (ETe), Geng (HS7); Dui (ETw), Ding (HS4); Xun (ETse), Xin (HS8); Gen (ETne), Bing (HS3); Kan (ETn), Wu (HS5); Li (ETs), Ji (HS6). In *Yangzhai* (also *fengshui* as a whole) writings, it is very useful in associating Elements or *yin yang* with the 24 Directional Positions. But, because Wu (HS5) and Ji (HS6) do not belong to the 24, the modification is made that Li (ETs) takes Ren (HS9) and Kan (ETn) takes Kui (HS10)¹⁸⁰.

Although the exact origin of *Najia* is unknown, we can see that the ancient Chinese did try to theorise it in a cosmological sense, and in which the interplay of fixity and cyclicity is once more perceptible.

¹⁷⁸Wan Tangfeng regarded Confucius as the initiator. See *YXWS* (1965), p.29.

¹⁷⁹*JFZ* (30BC), Bk.2.

¹⁸⁰See, for example, the *QDXJBFS*, Bk.2, pp.27a-27b.

4.6.2.1. The phases of the moon

The oldest and most influential theorisation¹⁸¹ of *Najia* is given by Wei Boyang in his alchemistic text, the *Cantongqi* (The Kinship of the Three, AD.142)¹⁸². I do not know why a text of Daoist self-cultivation needs the *Najia* manipulation. In this theorisation, the directional positions of the Ten Stems (namely Jia and Yi in the east, Bing and Ding in the south, Wu and Ji in the centre, Geng and Xin in the west, Ren and Kui in the north.) are used to specify the monthly locations of the moon in its different sizes on different dates. (Fig. 4.6.2.1.1.) On the third day of a month, the new moon is visible at dusk in (the directional position of) Geng. Now, the bright area (also the *yang* part) of the moon reaches its first stage of increase, in accordance with the emblematic revelation of the Trigram Zhen (ETe, ☳) which contains only one *yang* line at the bottom, i.e. in the first place. On this basis, Zhen is supposed to take Geng. On the eighth day, the half moon is visible at dusk in Ding. The bright area of the moon reaches its second stage of increase, in accordance with Dui (ETw, ☱) of which the first and second lines are *yang*. So, Dui is to take Ding. On the 15th day, the full moon is visible at dusk in Jia. The bright area of the moon reaches its third, also its final, stage of increase, in accordance with Qian (ETnw, ☰) which contains three *yang* lines, the zenith of *yang*. So, Qian is to take Jia. After this, *yang* is to decrease; i.e. the bright area of the moon is increasingly reduced. On the contrary, the dark area (also the area of *yin*) begins to increase. On the 16th day, the dark area of the moon reaches its first stage of increase and is visible at dawn in Xin, in accordance with Xun (ETse, ☴), with a *yin* line at the first position. So, Xun is to take Xin. On the 23rd day, the dark area of the moon reaches its second stage of increase and is visible at dawn in Bing, in accordance with Gen (ETne, ☶) which contains *yin* lines at the first and second positions. So, Gen is to take Bing. On the 30th day, the dark area of the moon reaches its third (the final) stage of increase, and the moon disappears in Yi, in accordance with Kun (ETsw, ☷), showing the full takeover by *yin* lines and the complete absence of

¹⁸¹The reason for me to use 'theorisation' instead of 'theory' is that the *Najia* manipulation existed before it was turned into theories. Otherwise, 'Wei's theory of *Najia*' would mean that the *Najia* manipulation was invented by Wei together with the theory.

¹⁸²An English version of this work is Wu Lu-ch'ang (1932), pp.210-289.

yang So, Kun is to take Yi. (Fig. 4.6.2.1.2.) As for the rest, Wei Boyang goes straightforward and says that Qian also takes Ren and Kun also takes Kui because "Both Qian and Kun bag (include) the beginning and the end"¹⁸³. (In the permutation of the Ten Stems, Jia(HS1) is the odd beginning; Ren (HS9), the odd end; Yi (HS2), the even beginning; Kui (HS10), the even end.)

The *yang* Stem Wu (HS5) and the *yin* Stem Ji (HS6) are located at the centre. Wu should be taken by Kan (ETn, ☵), as Kan has only one *yang* line in the middle. Likewise, Ji should be taken by Li (ETs, ☲), as Li has only one *yin* line in the middle. Also, Kan is Water, is the moon, and is *yin*, while its central essence is *yang*. Li is Fire, is the sun, and is *yang* while its central essence is *yin*. The sun and moon are an opposed pair, and would rise and set at the opposite directional positions; i.e., one rises in the east and sets in the west, and vice versa. The radiations of the two would meet at the centre. (Fig.4.6.2.1.3.) This also strengthens the reasoning for the two Trigrams to take the two central Stems¹⁸⁴.

That Qian accepts both Jia and Ren and Kun accepts both Yi and Kui is explained more explicitly by Yu Fan. In the opinion of Yu Fan, the middle line of Qian is the essence of *taiyin* (the great *yin*). (*Taiyin* is the moon, in Trigram represented by Kan (☵) which contains a *yang* line in the middle, the same as Qian.) At midnight of the 15th day, the full moon is in the position of Qian of the Anterior-heaven sequence, i.e. the south, and acquires its *qi* (the essence of *taiyin*) from the sun which in position is right opposite to the moon (i.e., in Ren) but under the ground. So, Qian takes Ren besides Jia. The middle line of Kun (☷) is the essence of *taiyang* (the Great *yang*). (*Taiyang* is the sun, in Trigram represented by Li (☲) which contains a *yin* line in the middle, the same as Kun.) At the boundary between two months, again at midnight, the sun is in the position of Kun of the Anterior-heaven sequence, i.e. the north, and acquires its *qi* (the essence of *taiyin*) from the moon which is at this moment in Kui but under the ground. So, Kun takes Kui besides Yi¹⁸⁵. (Fig. 4.6.2.1.4.)

¹⁸³Quoted from the *YTMB* Bk.3, p.20a. (See *CTQKY* (1965), p.7a)

¹⁸⁴*YTMB*, Bk.3, pp.24a–25b.

¹⁸⁵*YXWS*, p.29.

Fig. 4.6.2.1.1. (above) The diagram of Wei Boyang's theorisation of the *Najia* manipulation. (YTMB (1706))

Fig. 4.6.2.1.2. (below) A chart illustrating Wei Boyang's theorisation. (The present author)

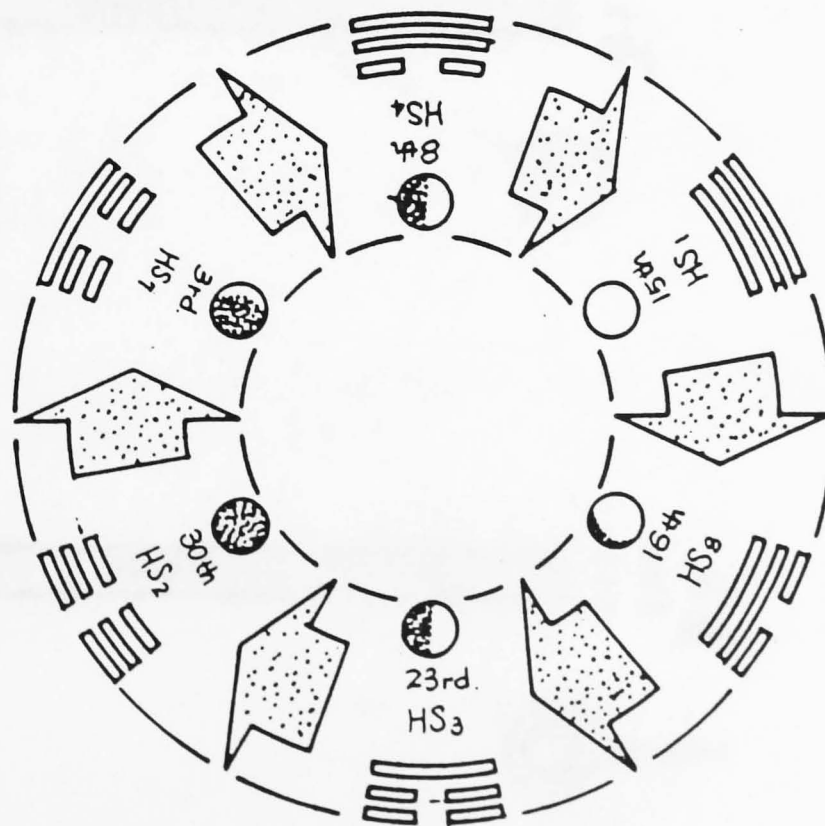
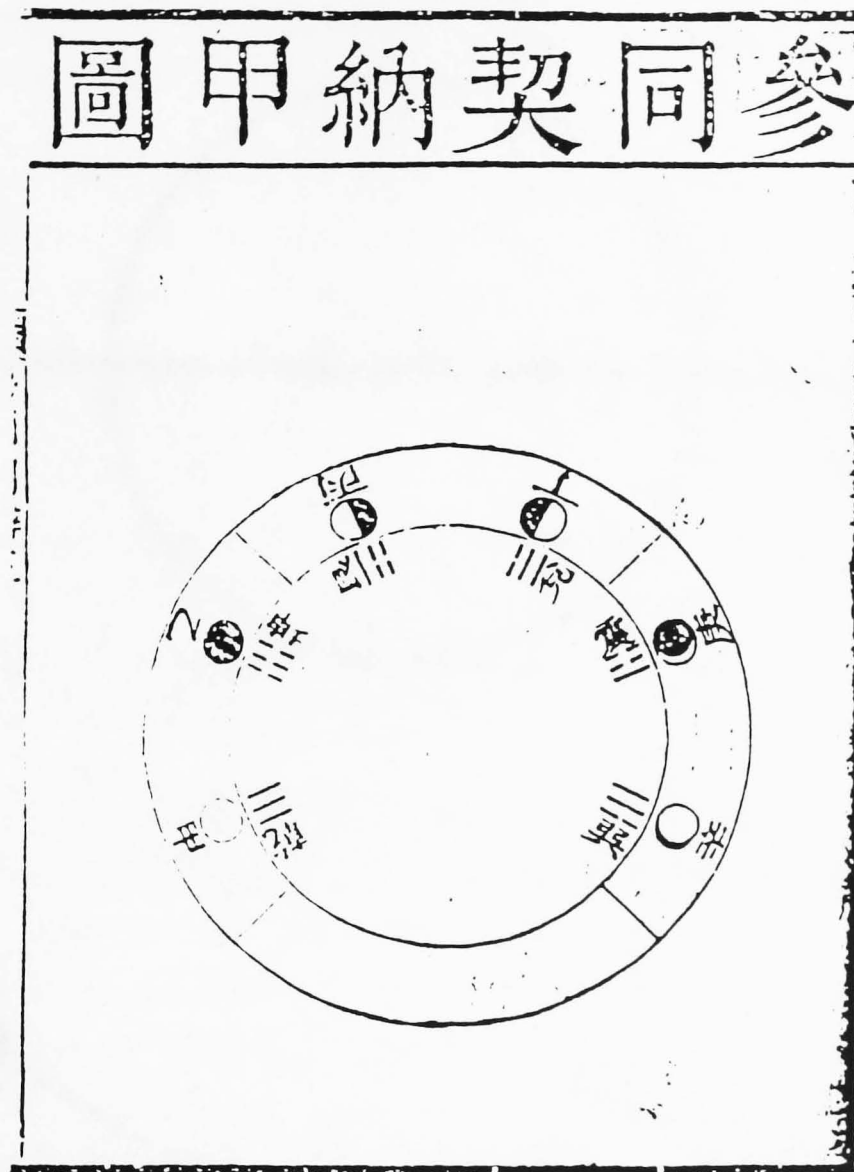
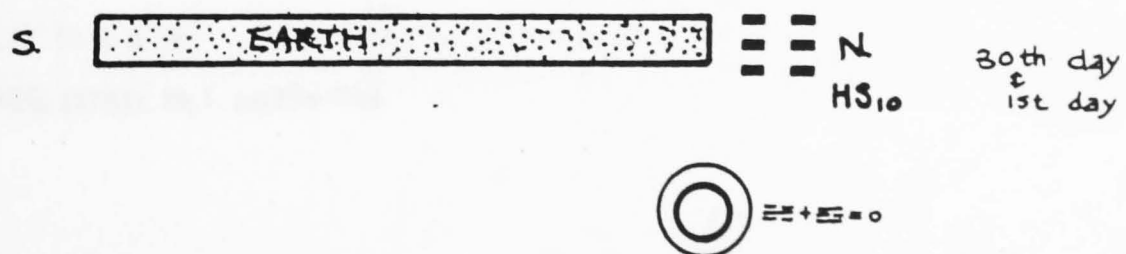
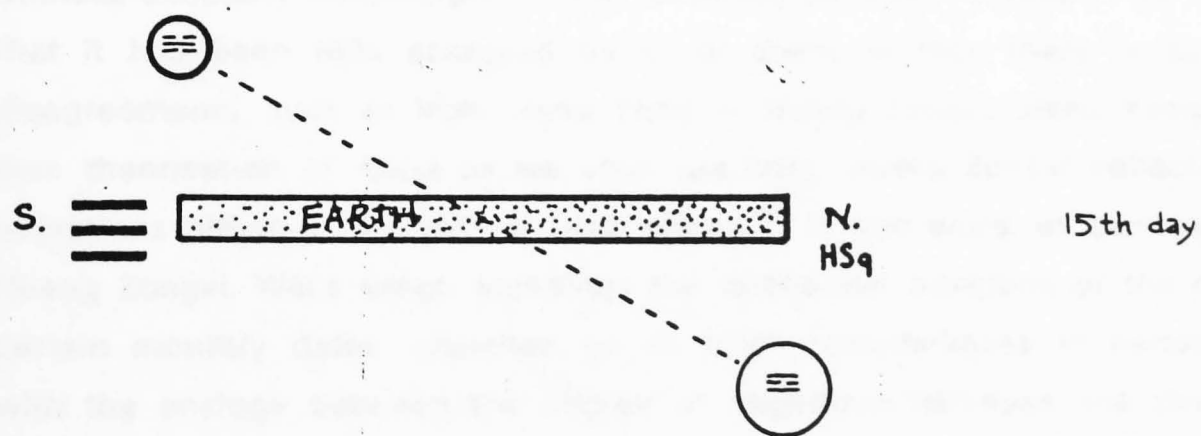
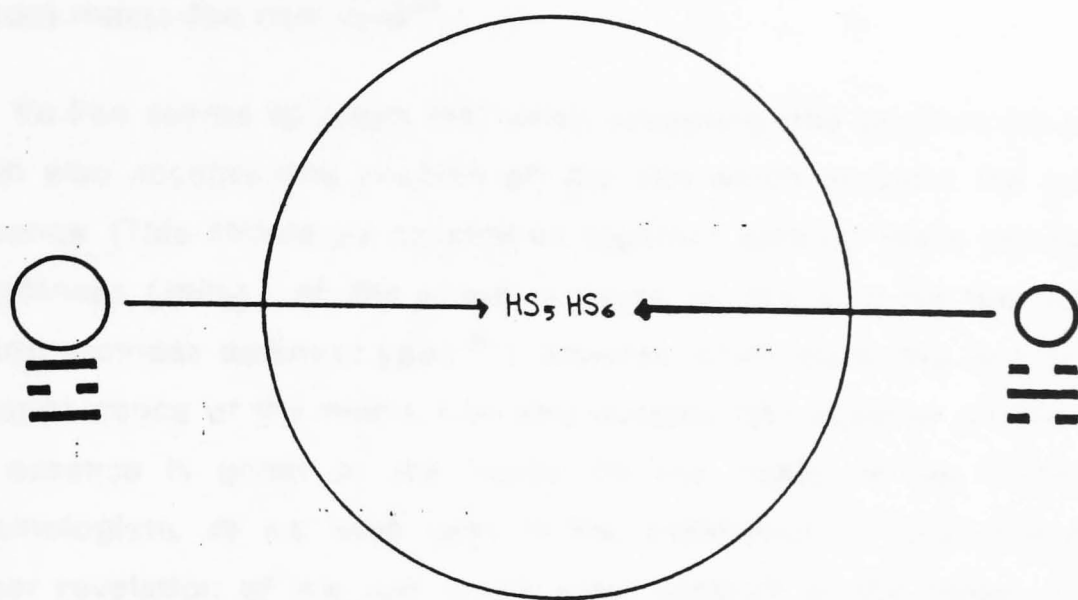


Fig. 4.6.2.1.3. (above) A diagram illustrating Wei Boyang's reasoning for Kan and Li to take Wu and Ji. (The present author)

Fig. 4.6.2.1.4. (below) A diagram illustrating the reasoning for Qian to take Ren as well and for Kun to take Kui as well. (The present author)



Similarly, Zou Xin¹⁸⁶ argues that at midnight of the 15th day, the sun goes under the ground while the moon reaches its fullness above the ground. Both are opposite to each other and come to a sort of balance. At the time connecting two months, the sun and the moon stand in the same position and both are under the ground. The combination of the two means that they would cancel out each other ($\equiv + \equiv = \text{Nil.}$), analogous to the moment that water (the moon) meets fire (the sun)¹⁸⁷.

Yu Fan seems to mean that when accepting (the position of) the full moon, Qian also accepts (the position of) the sun which provides the moon the *qi* of essence. (This should be considered together with Hu Wei's knowledge that the brightness (*ming*) of the moon is given by the sun; on the other hand, the moon provides darkness (*po*)¹⁸⁸); likewise, when accepting (the position of) the disappearance of the moon, Kun also accepts (the position of) the sun whose *qi* of essence is given by the moon. (In the minds of the Chinese traditional cosmologists, as we have seen in the exploration of Zhou Dunyi's *taijitu*, the outer revelation of the sun is the inner essence of the moon, and vice versa. This is visible from the line composition of the two, Kan (\equiv) and Li (\equiv).)

The theorisation of Wei Boyang's group has been very influential not only to its own field, alchemy (or/and medicine), but for *fengshui* and other fields of divination¹⁸⁹. Also, it has been mentioned and discussed by nearly every Chinese scholarly cosmologist of the following periods. However, I do not mean that it has been fully accepted by all of them; in fact, there is no lack of disagreements, such as from Jiang Yong or Huang Zongxi. Jiang Yong has his own theorisation of *Najia*, as we shall see later. Huang Zongxi collected some objections either of his own or from others¹⁹⁰. In one word, as summarised by Huang Zongxi, Wei's group combines the directional positions of the moon on certain monthly dates, specified by its brightness/darkness in certain ratios, with the analogy between the degree of brightness/darkness and the shift of

¹⁸⁶ *CTQKY* (AD.1197). Zou Xin is the pseudonym of Zhu Xi. See *CTQKY* (1965), p.7b

¹⁸⁷ *YTMB*, Bk.3, p.21a. *CTQKY* (1965), p.7b.

¹⁸⁸ *YTMB*, Bk.3, p.26a.

¹⁸⁹ *HLJY*, Bk.9, p.1a.

¹⁹⁰ *YXXSL* (1781), Bk.1, pp.25a–29a.

yin/ yang lines in Trigrammatic compositions. However, as given by Huang: (a) Kan (☵) itself represents the moon; but it is only one of the eight Trigrams. On this basis, it is not appropriate to use the phases of the moon to cover the 'accepting activity' of every Trigram. (b) The lengths of daytime and nighttime are different in different months. It is not necessary that in every month, the prescribed phases of moon would be seen at dusk or at dawn on the prescribed days¹⁹¹. (c) The first half moon, with its bright and dark areas equally divided, does not fit the emblematic revelation of Dui (☱) which shows that *yang* lines occupy two-thirds, not one-half, of the whole; likewise, the second half moon does not fit the emblematic revelation of Gen (☶). Also, if the phases of the moon are to correspond with the line shift of the Trigrams, the date distances should be the same. That is, the prescribed dates may well be the 5th, 10th, 15th, 20th, 25th, and 30th of a month¹⁹². (d) In the *Shuogua* of the *YJ*, the associated Elements of the Trigrams have been fixed: Qian (Metal), Kun (Earth), Zhen (Wood), Xun (Wood), Kan (Water), Li (Fire), Gen (Earth), Dui (Metal). However, the Elements pertaining to the Heavenly Stems are: Jia and Yi (Wood), Bing and Ding (Fire), Wu and Ji (Earth), Geng and Xin (Metal), Ren and Kui (Water). Now that Qian accepts both Jia and Ren, should Qian be Water, Wood, or Metal? Huang adds that, if the 'accepting activity' has nothing to do with Elements, it is meaningless to him. Among the four, (a), (b), and (c) are used to criticise Wei Boyang's theorisation, while (d) is meant to discredit the *Najia* manipulation.

Empirically, Huang's criticisms are readily acceptable¹⁹³. The weaknesses of Wei's theorisation might have been due to the poverty of the *Najia* manipulation itself. On the other hand, Wei's group might be well aware of the weakness of their theory but it does not concern them. They might have tried to work out a way to help memorise the inherited *Najia* manipulation. Even so, it is undeniable that Wei's group has contributed a genuine and attractive concept. It seems to me that Huang has concentrated too much on empirical

¹⁹¹Huang uses Zhao Rumei's argument. See the *YXXSL*, p.25b.

¹⁹²Huang borrows the idea from Zhu Sheng. See the *YXXSL*, p.26a.

¹⁹³However, even Huang has not denied the *Najia* manipulation completely. Indeed, the Chinese of late imperial periods, though skeptical of the validity of the Han scholarship, would not totally deny the teachings inherited from the ancient time. They would rather believe that there should be some forgotten reasonings behind the teachings. Huang's denial of Wei's *Najia* theorisation is a good example.

authenticity (or astronomical preciseness), a tendency quite common to the Chinese of late imperial periods, to appreciate Wei's concept and its implications. For my purposes, it is more important to identify the inner structure that drives Wei's group to think in this way. It is the cyclical travel of the moon, with its cyclical phase changes, over the fixed spatial positions of the Heavenly Stems, with the involvement of the reciprocal shift of the *yin* and *yang* lines among the Eight Trigrams.

4.6.2.2. Numerology and the *Najia*

Other alternative theorisations of the *Najia* occur in Shen Gua's *MXBT* of the Song, Wang Kui's *LHJ* of the Ming, and Jiang Yong's *HLJY* of the early Qing, etc. In common, the three consider the Heavenly Stems and the Trigrams in linear rather than in spatial order. Here I shall discuss only Jiang Yong's theorisation¹⁹⁴ because it is much more explicit than the other two.

Jiang Yong starts with the numerical deployment of the *Luoshu* which he 'fits over' the matrix of the Anterior-heaven Trigrams, whereby he gains the *shishu* (substance number) of the Trigrams: Qian (☰), 9; Kan (☵), 7; Li (☲), 3; Kun (☷), 1; Zhen (☳), 8; Gen (☶), 6; Dui (☴), 4; Xun (☴), 2. (Fig. 4.6.2.2.1.) He groups the eight into two successive sequences: one is a 'gradual increase', the other is a 'gradual decrease'.

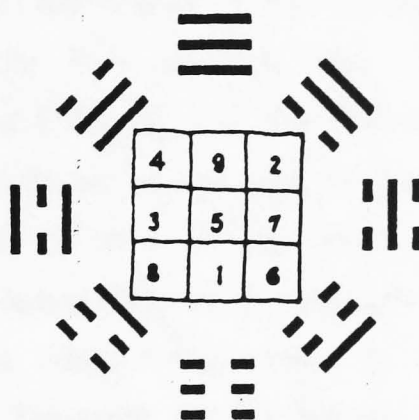
(a) The gradual decrease: Qian (9) --> Zhen (8 = 9 - 1) --> Gen (6 = 8 - 2) --> Li (3 = 6 - 3) --> Qian (9 = 3 - 4 (+10)). So, it is cyclical.

(b) The gradual increase: Kun (1) --> Xun (2 = 1 + 1) --> Dui (4 = 2 + 2) --> Kan (7 = 4 + 3) --> Kun (1 = 7 + 4 (-10)). So, it is cyclical as well.

To correlate Trigrams with Stems, Wu (HS5) and Ji (HS6) are taken as points of departure. Starting from Wu (HS5), the seventh Stem in order is Jia (HS1); from Jia, Geng (HS7); from Geng, Bing (HS3); from Bing, Ren (HS9); and from Ren is again Wu (HS5). (So, this sequence is cyclical). This sequence, being composed of odd Stems, will correspond with the Trigrams in the sequence of 'gradual decrease' because all the four Trigrams are associated with odd

¹⁹⁴ *HLJY*, Bk.9, pp.1a-3a.

Fig. 4.6.2.2.1. The correspondence between the numerical order of the *Luoshu* and the Anterior-heaven Trigrams.



shishu Thus, Qian accepts Jia, Zhen accepts Geng, Gen accepts Bing, and Li accepts Ren. Likewise, the Trigrams of even *shishu* accept even Stems based on the same mechanism (or manipulation) starting from Ji (HS6). (Fig. 4.6.2.2.2.)

Why the seventh? Jiang's explanation is based on the principles of *wuxing*. The substance Elements of the Stems are: HS1 (Wood), HS2 (Wood), HS3 (Fire), HS4 (Fire), HS5 (Earth), HS6 (Earth), HS7 (Metal), HS8 (Metal), HS9 (Water), HS10 (Water). The Element of any Stem is conquered by the Element of its seventh following Stem. For instance, the Metal of HS7 conquers the Wood of HS1, the Water of HS9 conquers the Fire of HS3, etc. The conquered Element is frightened of the conquering Element. So, the former has no alternative but to accept the latter. This reminds us of the idea in ancient texts, such as the *ZZb*, that the conquered Element is wife of the conquering Element. She has to accept her husband¹⁹⁵. So, accepting is a 'capacity' of the first being to the seventh being. On this basis, Jiang Yong seems to have skipped a big distance by saying that because the Trigrams are to 'accept' the Stems, the Stem to be accepted should be the first one in every successive seven in order to make the sense of 'accepting'. No matter how farfetched, it is crucial in order to meet the sense of 'accepting'.

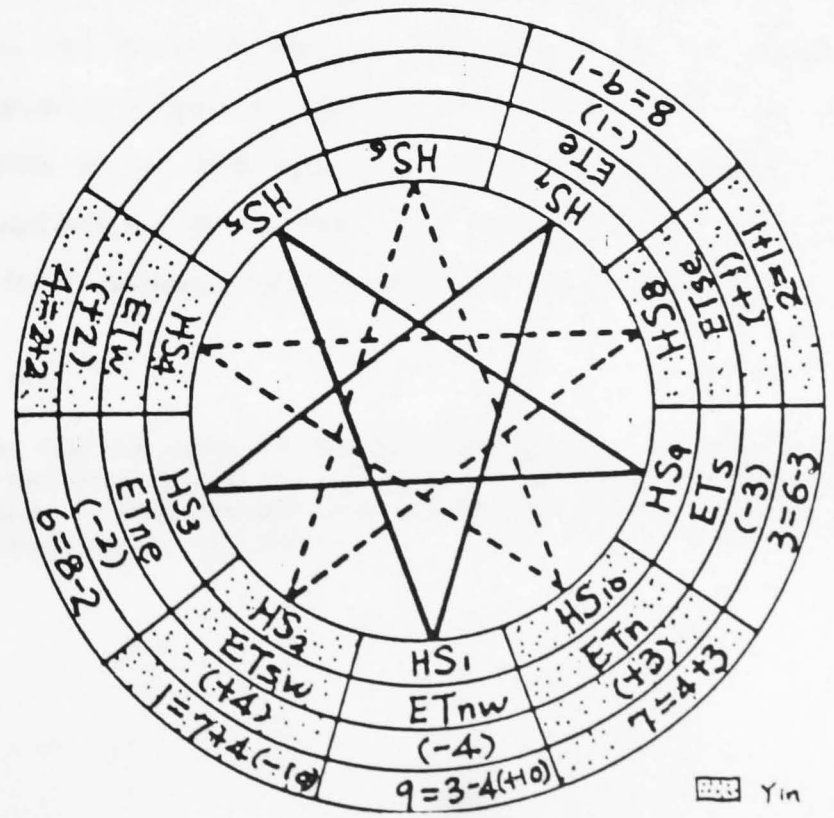
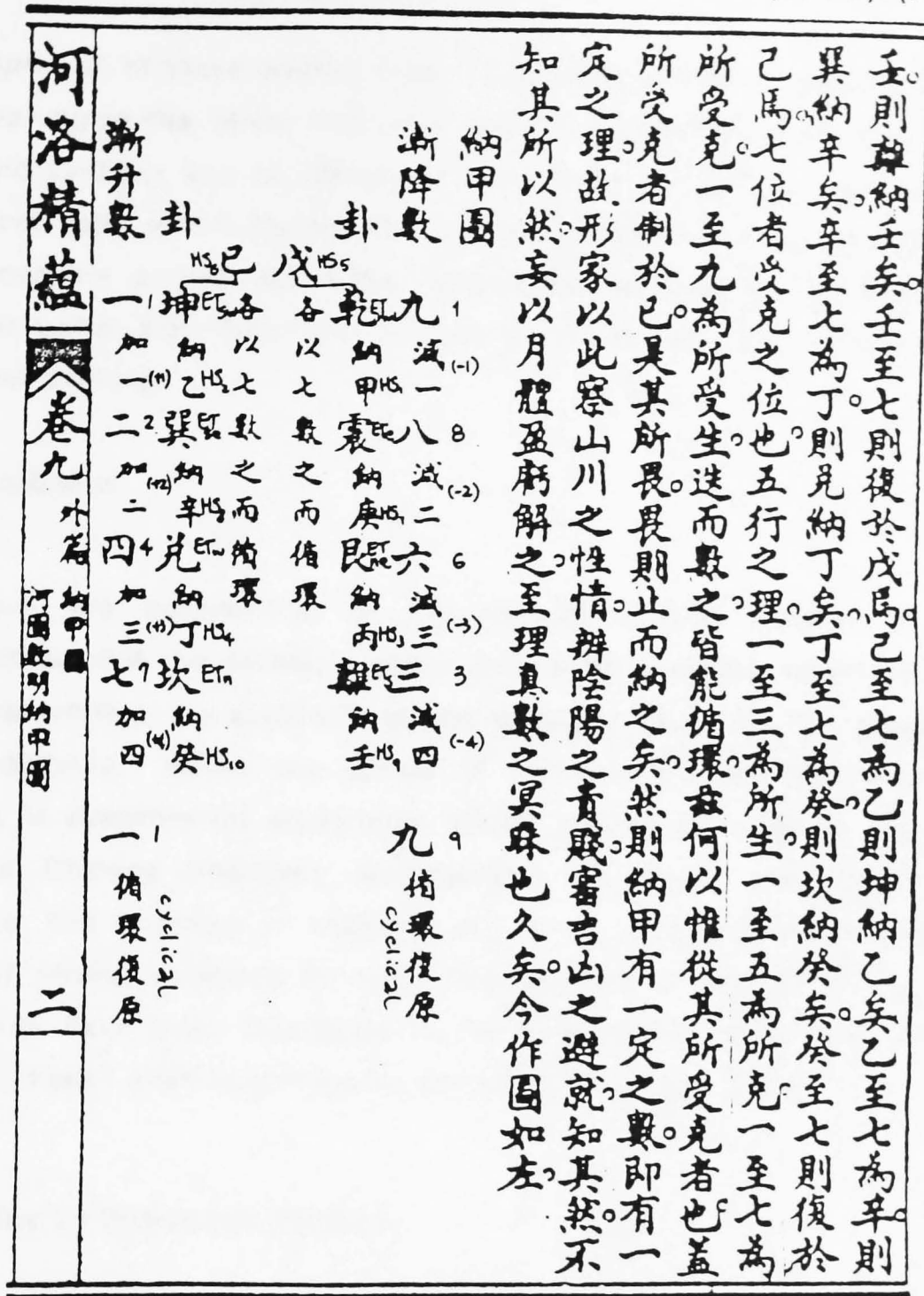
It is noticeable that, unlike other scholarly theorisations of *Najia*, Jiang Yong asserts that Wu (HS5) and Ji (HS6) are not to be taken by any Trigram and that Qian and Kun do not each take two Stems. Instead, Ren is taken by Li and Kui is taken by Kan. Jiang Yong argues that it is only in the *Najia* of Hexagrams that Qian and Kun accept two Stems each. Jiang's assertion is uniquely different from other scholarly theorisations I have found so far. However, in *fengshui* and other divinatory writings, Jiang's arrangement is common¹⁹⁶.

Jiang Yong's numerology of *Najia* would not look odd to anyone who has some knowledge of Chinese traditional numerology. In the gradual increase and gradual decrease, 10 can be added to or taken away from any number not larger than -1 or not smaller than 11. Only the positive digits count. Also, the

¹⁹⁵ *ZZb*, the 17th year of Duke Zhao, in the *SSJZS*, Vol.6, pp.0838-0839. Note that this reasoning is also used in Xiao Ji's theorisation for 'the Virtue of Stem'.

¹⁹⁶ For example, the method of *Bagua najia sanhe* (*Najia* and Triplets), used to place the 24 Directional Positions in the domain of Trigrams (see the *QDXJBFS* or the building craftsmen's manual the *LBCBB*) applies the same *Najia* manipulation as Jiang Yong's.

Fig. 4.6.2.2. Jiang Yong's numerological theorisation of the *Najia* manipulation (above) with the present author's translation (below). (HLJY (1759))



substance numbers of the Trigrams, instead of function numbers, are considered here without any explanation¹⁹⁷.

Despite all of these points, Jiang Yong's numerological theorisation of *Najia* has meaning in the sense that here again the inner structure, the interplay of fixity and cyclicity, can be identified. The *shishu* of Trigrams are fixed. So is the numerical order of the Stems. The 'gradual increase' and the 'gradual decrease' sequences are cyclical. So is the relationship between the 'seventh being' and the 'first being'. Both fixity and cyclicity are linear here. It is a linear interplay of fixity and cyclicity.

4.7. Conclusion

Before the introduction of the content of this chapter, it was only hypothetical that the technical terms frequently used but taken for granted in *Yangzhai* writings are explicable by the scholarly literature. This assumption has been validated. Within the scope of these terms, abundance of scholarly writings is available for exploration, which can be identified as the theoretical parts of Chinese traditional architectural cosmology and where the inner structure, the interplay of cyclicity and fixity, is perceptible throughout. This provided strong evidence to rebut the position of *daoqi(*) fentu*. The main arguments have been abstracted in the 'Significance' portion of the previous sections, here I shall reiterate only the most important points.

(a) The 24 Directional Positions

The 24 Positions are a merging of the Heavenly Stems, the Earthly Branches, and the Posterior-heaven Trigrams. Each of these was originally an individual sequence which, by the Han or so, had been interpreted on the basis of the pulsation of *yin* and *yang*, the transition of *wuxing* with directional and seasonal associations. It is the Han interpretation that is recognised and followed by later generations. Structurally, each implies an interplay between

¹⁹⁷It seems to me that the traditional Chinese believe that all the inherited teachings derive from the Principle of the universe and any combination (any 'fitting over') of them will be valid in all aspects. Even such a farfetched reasoning as the one for the sense of 'accepting' is not felt inappropriate by such a prominent scholar.

temporal cyclicity and spatial fixity. As a result of the merging, the 24 are also explained in the same manner and the same inner structure is equally perceptible.

(b) *Yin yang* and *wuxing*

At the outset, *wuxing* was most likely connected with five directions, implying spatial fixity; *yin yang* was connected with the observations of seasons, implying temporal cyclicity. Then, Zou Yan synthesised *yin yang* and *wuxing* by identifying the metaphysical sense of the Five Elements and, presumably inspired by the cyclical fluctuation of *yin* and *yang*, put the five into a cyclical transition. Structurally, the synthesis is an interplay of cyclicity and fixity.

The early Han cosmologists furthermore identified the notion of *qi* as the common ground of the Way, *yin yang*, and *wuxing* and regarded the three as three phases of the same being. They also associated both *yin yang* and *wuxing* with directional positions and identified cyclical transition in either phase. Structurally, each of the phases is an interplay of cyclicity and fixity.

The neo-Confucians of the Song systematized the Han ideas and integrated the Way (i.e. the *taiji*), *yin yang*, *wuxing*, and the myriad things into a hierarchical cosmogony. Significantly, they identified the aspects of substance and function in either *yin yang* or *wuxing*. Structurally, the aspect of substance implies fixity and the aspect of function implies cyclicity. The interplay of the two aspects means the interplay of cyclicity and fixity.

Particularly, the idea of auspiciousness is rationalized on the basis of *yin yang* and *wuxing*. In the rationalization, the interplay of cyclicity and fixity is also at work.

(c) The Nine Palaces

The Nine Palaces stand for (i) the Chinese tendency to divide a square territory into a 3x3 grid, (ii) the numerology of the *Luoshu* square. The former implies spatial fixity, the latter underlies a circuit of progress, implying cyclicity. Altogether, the two form an interplay of spatial fixity and numerical cyclicity.

(d) The Tanlang sequence

Behind the wide use of the Tanlang sequence in *Yangzhai* writings is the Chinese (sacred) cosmology of the North Dipper, which consists of the Polar Star, the Dipper, and the Twelve Branches. The Dipper pivots on the Polar Star and rotates around the central heaven and the fixed Twelve Branches tell its positions in time. Structurally, it is again an interplay of cyclicity and fixity.

(e) The *Najia*

The interplay of cyclicity and fixity is also conceivable in the theorisations of the *Najia* manipulation, of which the most influential involves the particular (fixed) days of a month, the particular (fixed) phases of the moon, the fixed directional positions of the Heavenly Stems, and the reciprocal shift of *yin yang* lines within the Trigrammatic emblems. Structurally, it is an interplay between the fixity of days, Stems' positions, moon's phases, and the cyclicity of phase changes and the reciprocal shift of *yin yang* lines.

Another theorisation is concerned with numerology. Here the substance numbers of the Trigrams and the order in precedence of the Heavenly Stems are taken into account. Structurally, it is an interplay of linear fixity and linear cyclicity.

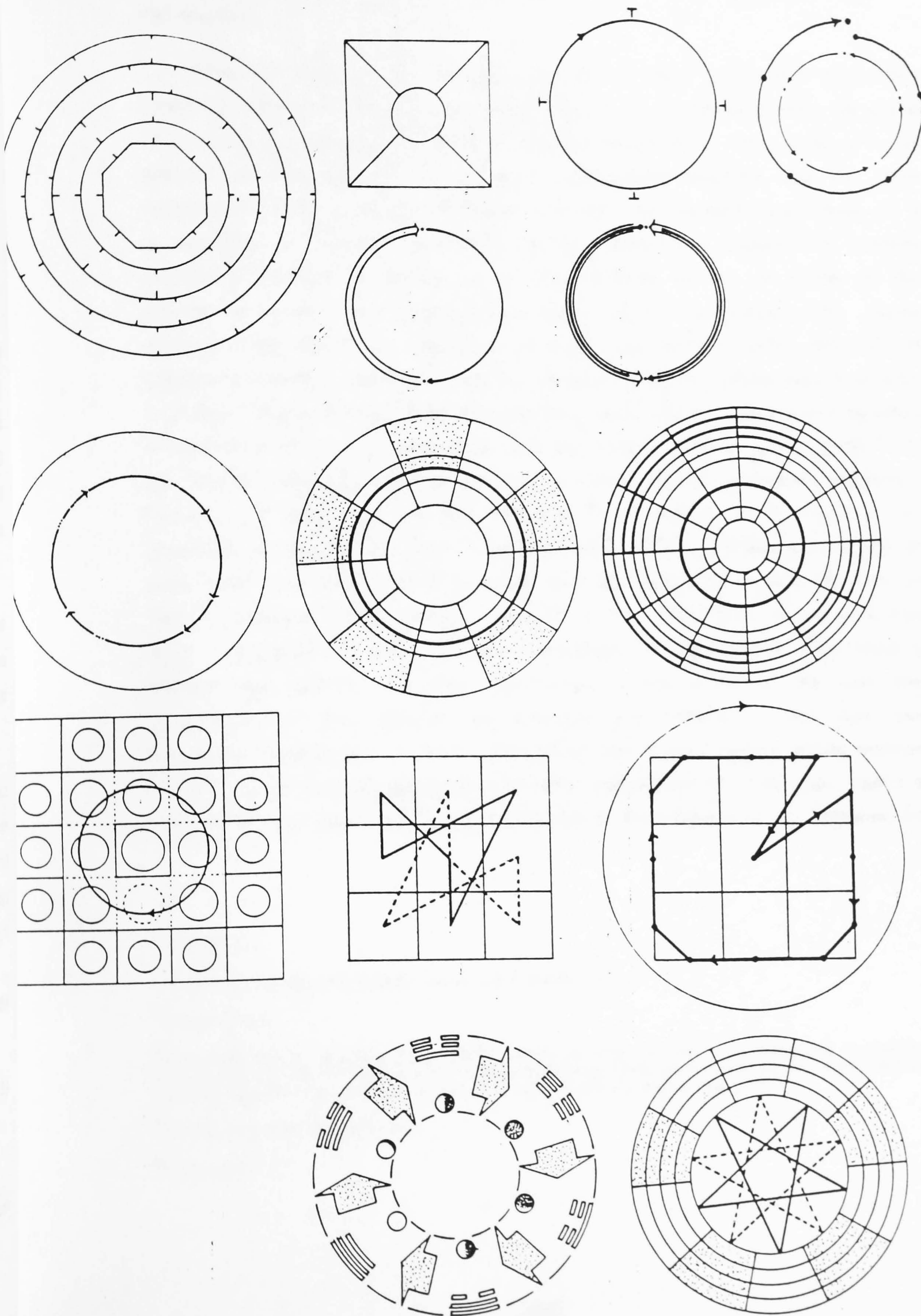
Above all, as reflected by the conceptual diagrams I have drawn, simple or complicated, the interplay of fixity and cyclicity is identifiable in one way or another throughout the scholarly writings within the scope of the five technical terms. (Fig. 4.7.1.) The fixity is either linear or spatial or of substance. The cyclicity is either numerical or temporal or of function. The interplay of the two is thus diversified.

4.8. Postscripts

4.8.1. Chinese cosmology

Although my thesis is possible only when *Yangzhai* doctrines and the ritualistic aspects of building activities are accepted as parts of cosmology,

Fig. 4.7.1. An overview of the diagrams made by the present author in this chapter, which shows various forms of interplay between fixity and cyclicity.



cosmology in its strict sense (i.e., a 'logy', a theoretical discourse) should be most closely associated with the scholarly literature. So, I put the discussion in the chapter.

Those who regard Chinese cosmology as the basis of Chinese geomancy (certainly including *Yangzhai* doctrines)¹⁹⁸ should be confident in their full grasp of Chinese cosmology. But, what is Chinese cosmology? This problem is as difficult as the definition of Chinese architecture, because like the term architecture, there is no exact Chinese equivalent for the term cosmology. So it is essential to estimate how much Chinese learning is included in Chinese ancient cosmology. It seems to be very difficult to do so. None of the sinological works I have come across have tackled this problem fully. Some mention a bit about the etymology of cosmology. Others reflect the field of Chinese cosmology indirectly from the range of Chinese culture they deal with. In a short essay, entitled "The cosmology of early China", J. Needham devotes a third of it to Chinese astronomy, and the rest to Chinese eschatology¹⁹⁹. In his *World Conception of the Chinese*, A. Forke touches Chinese astronomy, Heaven, *yin yang*, and the Five Elements²⁰⁰. In *Sinism -- A Study of the Evolution of the Chinese World View*, H.G. Creel regards Chinese cosmology as both social and natural; thus he deals with Confucianism, Laoism (instead of Taoism), Mohism and the popular religion²⁰¹. In his introduction to the collective work, *Explorations in Early Chinese Cosmology*, H. Rosemont, Jr. first holds a general and neutral view that "cosmology is the study of the way the components of the universe are arranged and ordered²⁰²," and that, like Aristotle's 'metaphysics', it "encompassed all that human beings might wonder about²⁰³." Later he suggests another possible description of cosmology, called a 'fourfold wisdom path', namely (a) knowledge of the patterns of the heavens, (b)

¹⁹⁸See Note 2.

¹⁹⁹In Carmen Blacker and Michael Loewe (eds.), (1975), p.87.

²⁰⁰A. Forke (1925).

²⁰¹H.G. Creel (1929), pp.22-23. He is quite right in pointing out that it is misleading to use the term Taoism to specify the school of learning headed by Laozi (or Lao-tze), as the word *Dao* (or Tao) was shared by nearly every school of thought in ancient China. See p.46.

²⁰²H. Rosemont, Jr. (ed.) (1984), p.5.

²⁰³*Ibid.*, pp.5-6.

knowledge of the things of this earth, (c) knowledge of human beings, and (d) knowledge of how to lead one's life²⁰⁴. He is aware that both his general view and his 'fourfold wisdom' are almost but not completely applicable to the Chinese case. J.B. Henderson, in his *The Development and Decline of Chinese Cosmology*, seems to accept the meaning of the Greek root cosmos which implies "any particular type of order or pattern prevails in the world." But, because cosmos is 'static', he does not think it completely applicable to the Chinese case which he thinks is dynamic. Indeed, in dealing with Chinese cosmology historically, he emphasizes its development and decline. He has not defined Chinese cosmology, but he regards the 'correlative thinking' as its core. Also, he regards the early Chinese ideas of harmony, proportion and correspondence as cosmological²⁰⁵. B.I. Schwartz also identifies a 'correlative cosmology' in his *The World of Thought in Ancient China*, where he is specifically concerned with the school of *yin yang*. It seems to me that he regards this (correlative) cosmology as the exact (or even only) Chinese cosmology and as but one branch of the 'world thought' of the ancient Chinese²⁰⁶. In his *Myth and Meaning in Early Taoism: The Theme of Chaos (hun-tun)*, N.J. Girardot contrasts cosmos with chaos and suggests that cosmos is a "special kind of unnatural or cultural order" and that it is "not necessary to associate with the creation of the world, order, nature, or culture per se but with the establishment of a measured, ranked, or ruling cultural order which masks a prior, more primitive kind of order²⁰⁷." Following this sense, he suggests that "...the cosmos, cosmic order, or cosmological description of the world is especially related to the aristocratic codes of ritual propriety²⁰⁸." It seems to me that, to Girardot, cosmos is the concern of Confucianism, chaos is the concern of Taoism (at least in the early period); and that Confucianism, under his cognition, underlies Chinese cosmology. So, Chinese cosmology is

²⁰⁴Ibid., p.6.

²⁰⁵J.Henderson (1984), pp.xiii-xiv.

²⁰⁶B.I.Schwartz(1985), pp.350-382.

²⁰⁷N.J. Girardot(1983), p.5.

²⁰⁸Ibid.

concerned with social order and man-made culture²⁰⁹.

The above sinologists do not help to reach any firm definition of Chinese cosmology. Rather, their understandings of it are diverse. In dictionaries, the word cosmology is a combination of 'cosmos' and 'logy'. The former means universe, world, order²¹⁰; the world or universe as an ordered system, or harmony, a harmonious system²¹¹. The latter means word, discourse, to speak²¹²; doctrine, theory²¹³. Thus, cosmology is "the branch of philosophy and science that deals with the study of the universe as a whole and of its form, nature, etc, as a physical system²¹⁴," or "the theory of the universe as an ordered whole, and of the general laws which govern it. Also, a particular system of the universe and its laws²¹⁵."

What dictionaries say, being general and neutral, comprehends the views of the above sinologists. The most prevalent Chinese translation of the term cosmology is *yuzhou lun* or *yuzhou guan*, a three-word term. Who is the first translator is not known. *Lun* is 'logy'. *Guan* is a point of view. *Yu* and *zhou* have already appeared as a pair in the works of Chinese ancient philosophers²¹⁶. *Yu* means the space defined by the six directions: the above, the below and the four cardinal points. *Zhou* means "from the bygone to the coming," i.e. temporal continuity. So, the three-word term, if accepted as the definition of Chinese cosmology, should mean talking about space and time. This definition is similar

²⁰⁹But, he obviously praises the chaos theme of early Daoism which, he thinks, implies an orderless order, natural and vivid. In several places he mentions a beautiful story in the *Zhuangzi* which tells that Huntun was a faceless and shapeless deity of the Centre. The Deity of the South and the Deity of the North, in reciprocating Huntun's virtue, tried to give Huntun seven openings in order to see, hear, eat, and breathe. Each day they bored one hole on Huntun's face and on the seventh day Huntun died. (Girardot (1983), p.81.). It seems to me that Girardot's idea is influenced by F. Nietzsche's *The Birth of Tragedy* and is quite analogous to his contrasts of Apollo with Dionysus, the era of myth with that of historical world, as well as, intoxication with reason. (F. Nietzsche (1967), pp.56-93.)

²¹⁰*Webster's New World Dictionary of American Language*, second college edition, Caves (Taibei 1976), p.321.

²¹¹*Shorter Oxford English Dictionary*, Guild Publishing, 1983, Vol.1, p.433.

²¹²*Ibid.*, p.1233.

²¹³*Webster's* *ibid.*, p.832.

²¹⁴*Ibid.*, p.321.

²¹⁵*Oxford* *ibid.*, p.433.

²¹⁶For examples, *ZZa*, Bk.1 (in *ESEZ*, p.19), *SZ*, Bk.a (in *ESEZ*, p.337), *HNZ*, Bk.11, pp.13a-14b.

to those given by dictionaries, but even more general and neutral. It is analogous to the Chinese study of the triad: heaven, earth and man. Heaven is dynamic and temporal; earth is static and spatial; and man perceives and talks (i.e. without the perception of man, time and space are not existent.). It is unmistakably a world view. So, Creel's and Forke's studies do belong to Chinese cosmology. So do Schwartz's view, though narrow, and Girardot's view, though partial. Rosemont's views are much nearer to *yuzhou lun*.

Having *yuzhou lun* in mind, one would have the impression that it is impossible to judge sharply which part of Chinese culture is cosmological, while others are not. Chinese cosmology is 'something like that' which deals with heaven, earth and man; but it is never sharply definable. And, more relevant to this chapter, the scholarly sources examined on behalf of those five technical terms should certainly belong to Chinese cosmology.

4.8.2. *Wuxing* and the five planets

Some scholars assert that *wuxing* are derived from the observation of the five planets (In Western terms, they are Mars, Mercury, Jupiter, Saturn, Venus). These people, including John S. Major, Xu Dishan, etc.²¹⁷, place the emphasis on the dynamic connotation of the word *xing*. To me, this view is unconvincing because: (a) the five planets were seldom mentioned alone in the ancient literature. Together with the sun and moon, they were more often called *Qizheng*²¹⁸. In the Chinese Buddhist astrological literature, the seven were believed to be dominated by the seven stars of the North Dipper²¹⁹. If *xing* is derived from the planet, seven should have been more significant than five and it should have been *qixing* rather than *wuxing* that was in circulation. (b) the early nomenclature of the five planets was not associated with Metal, Wood, Water, Fire, or Earth. Instead, they were Taibai, Suixing, Tianxing, Chenxing, Yinghuo²²⁰. They were identified with Metal, Wood, Earth, Water, Fire only in

²¹⁷John S. Major (1978), p.12; *DJS* (1976), pp.135–136.

²¹⁸In the *Shundian* chapter of the *SJa*

²¹⁹For example, "*Asuofuchao, 142 (beidou), beidou qixingtu*", *DZXXDCJ* (1924–1929), Vol.9, illustrations and images, p.452; also, *KYZJ* (AD.729), p.661.

²²⁰Seen in *KYZJ* (AD 729), p.661, where the author ascribes this to Shi Shen (ca. 352 BC.).

later periods, obviously an application of the theory of *yin yang* and *wuxing* to astrology²²¹. Although in his *Shi ji* (A Record of History) (*SJc*), Sima Qian of the Han has depicted the astronomical idea of Jizi of the Shang dynasty that the sun and moon are separately the essence of *yin* and *yang*, and the dispersion of the two generates the five planets (in Sima's term, *wuxing* the same as that of the Five Elements), it is not certain how original his information is²²². Sima Qian is himself a believer in the theory of *yin yang* and *wuxing* and is obsessed with it in his historical narration. The oldest extant astronomical/astrological document is the *Xingjing* (The Canon on Stars) of the late Warring States period²²³. In it we see that each of the seven stars of the North Dipper dominates one of the Elements (with two overlappings); but we do not see any mention of the sun, the moon and the five planets. With the two overlappings, we can say that the Five Elements were applied to the sun, moon and the five planets, not vice versa.

The connection with the five planets might have stressed the cyclical revolution of the Five Elements. However, the five directions have long been associated with the cyclical change of the five seasons. It is not difficult for the ancient Chinese to obtain the sense of cyclicity for the Five Elements.

4.8.3. Zou Yan's sense of cyclicity

Zou Yan seems to have gained the sense of cyclicity from his speculation of the increase and decrease of *yin* and *yang*. The *Shi ji* has it that he "examined deeply into the phenomenon of increase and decrease of *yin* and *yang* and wrote essays totalling more than one hundred thousand words about their strange permutations and about the cycles of the great Sages from

²²¹ Henri Maspero holds that the virtues of the five planets are assimilated into the Five Elements. (Henri Maspero (1978), p.166); E. Durkheim also argues that the five planets are attributed to the Five Elements. (E. Durkheim and M. Mauss (1969), p.70); Gu Jiegang argues that the five planets are associated with the Five Elements in the Han. ("WDZSSXDZZHLS" (1935), p.437.)

²²² *SJc*, Bk.38, *Songweizi shijia*

²²³ An incomplete version of the *Xingjing*, contained in the *Hanwei congshu* is ascribed to Gan De and Shi Shen of the Han. However, the date of these authors seems to be not accurate. According to the study of Guo Moro, they should have lived in ca. 325 BC., ie. in the late Warring States period. See Guo's "SZG" (1982), pp.293-294. Although being ascribed to Shi and Gan, this version is more likely a forgery based on the astronomical records of the official histories of the Jin and the Sui (AD 618-906). See *GJWSKBZ* (1980), pp.202-203.

beginning to end.... Starting from the time of the separation of Heaven and Earth and coming down, he made citations of the revolutions and transmutations of the Five Powers, arranging them until each found its proper place and was confirmed (by history)²²⁴." The *Shi ji* has not delineated 'the revolutions and transmutations of the Five Powers'. But a passage in the *Lushi chunqiu*, widely believed to be written by Zou Yan himself²²⁵, seems to be what the *Shi ji* was referring to,

Whenever any emperor/king is about to arise, Heaven must first make manifest some favourable omen among the lower people. In the time of the Yellow Emperor, Heaven first made a large (number of) earth worms and mole crickets appear. The Yellow Emperor said: 'The force of the Element Earth is in ascendancy.' Therefore he assumed yellow as his colour, and took Earth as a pattern for his affairs.

In the time of Yu (founder of the Xia dynasty), Heaven first made grass and trees appear, which did not die in the autumn and winter. Yu said, 'The force of the Element Wood is in ascendancy.' Therefore he assumed green as his colour, and took Wood as a pattern for his affairs.

In the time of the Tang(*) (the founder of the Shang dynasty) Heaven first made some knife blades appear in the water. Tang(*) said: 'The force of the Element Metal is in ascendancy.' Therefore he assumed white as his colour, and took Metal as a pattern for his affairs.

In the time of King Wen (founder of the Zhou dynasty) Heaven first made a flame appear, while a red bird, holding a red book in its mouth, alighted on the altar of the soil of the House of Zhou. King Wen said: 'The force of the Element Fire is in ascendancy.' Therefore he assumed red as his colour, and took Fire as a pattern for his affairs.

Water will inevitably be the next thing which will replace Fire. And Heaven will first of all make the ascendancy of Water manifest. The force of Water being in the ascendancy, black will be assumed as its colour, and Water will be taken as a pattern for affairs. If the power of Water arrives without being recognised the operation, when its cycle is complete, will revert once more to Earth²²⁶.

²²⁴Fung Yulan (1983), Vol.I, p.160.

²²⁵For example, this passage is included in Ma Guohan's collection of Zou Yan's missing writings; also, see "*WDZSSXDZZHLS*"(1935), p.420.

²²⁶Fung Yulan (1983), pp.161-162. *YHSFJYS*, Vol.5, p.2829.

The last paragraph of this long passage is a sort of prediction. One can imagine how excited the first Emperor of the Qin, i.e. the conqueror of the Zhou, had been and had in no time identified his Element *de* with Water. This statement was summarised by Zou Yan himself in another passage, as cited by Li Shan,

The Five Powers, each of which follows that one by which it cannot be overcome, were for Yu(*) (i.e. Shun), Earth; for the Xia dynasty, Wood; for the Yin(*) (i.e. Shang) dynasty, Metal; and for the Zhou dynasty, Fire²²⁷.

The above two passages identify the mutual conquest principle of the Five Elements, which is: Water conquers Fire, Fire conquers Metal, Metal conquers Wood, Wood conquers Earth and, in turn, Earth conquers Water. Whether it was Zou Yen's invention is not certain, but it seems to have first occurred fully in these two passages.

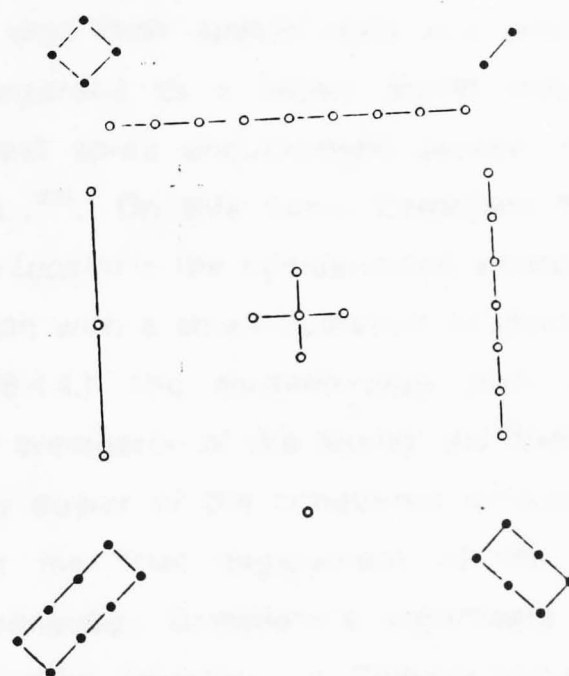
Nevertheless, in the passages, we do not see any direct use of the words *yin* and *yang*. Still, the 'increase and decrease' of *yin* and *yang* seems to have provided the idea of 'increase and decrease' of the Five Powers. It also gives the idea of cyclicity. On the basis of this and the mutual conquest relationship of the Five Powers, Zou was able to place the Five Powers in a cyclical permutation. Applied to the apprehension of history, this cyclical permutation was also given a temporal sense.

4.8.4. The zigzag circuit of the Taiyi's journey

It is a curious matter why the Taiyi's journey is along a zigzag circuit or how the numerology of *Luoshu* came into being. The *Luoshu* and its counterpart, the *Hetu* (The River Chart), are legendary and their existence in ancient China is a topic of controversy among Chinese scholars. The most prevalent illustrations of the two we see today are reconstructed by the neo-Confucian Zhu Xi. (Fig. 4.8.4.1.) The legend says that the cultural hero Fuxi drew the Eight Trigrams according to the *Hetu* which was endowed by Heaven and was imprinted on the back of the *longma* (Dragon horse) emerged from the Yellow River; and Yu

²²⁷Fung Yulan (1983), p.162; *YHSFJYS*, Vol.5, p.2829.

Fig. 4.8.4.1. Zhu Xi's diagram of the *Luoshu* (John S. Major (1984))



the Great made the Nine Measures (*Jiuchou*), presumably the same as the ones recorded in the *Hongfan* chapter of the *SJa*, according to the *Luoshu* which was also endowed by Heaven and was marked on the shell of the turtle emerged from the River *Luo*. (Fig. 4.8.4.2.) This legend, no matter how true, at least reflects that the ancient Chinese have regarded the *Hetu* and the *Luoshu* as a sort of regalia of ancient kingship. This point is identified by Schuyler Cammann in his excellent essay "Some early Chinese symbols of duality" where he presumes the early form of the *Luoshu* in Shang China, a thirteen-digit diamond plan which he borrowed from Bart Jordan's reconstruction (Fig. 4.8.4.3.), has served as the reminder for calendrical calculation which is largely based on astronomy, because the key numbers in the calculation, such as 12, 24, 15, 60, 360, etc. can be obtained from this plan directly or through simple calculation with its numbers²²⁸. Furthermore, as Cammann reminds us, "Since astronomy was the secret science of the ancient priest-king of China, and the making of calendar was their special duty and privilege, a diagram like this would have been regarded as a highly secret thing. Perhaps it was never publicly displayed, lest some unauthorised person might try to misuse it to usurp kingly powers;...²²⁹." On this basis, Cammann furthermore assumes that the final form of the *Luoshu* is the upside-down version of the central square in this thirteen-digit plan with a small operation of interchanging the positions of 2 and 8. (Fig. 4.8.4.4.) The thirteen-digit plan must have been turned upside-down by the conqueror of the Shang, the Zhou House, as a measure to extinguish the kingly power of the conquered dynasty. (With the same theme, Cammann explained the final deployment of the Eight Trigrams, i.e., the Posterior-heaven sequence.) Cammann's arguments are very interesting and creative; but they remain tentative. A Chinese scholar, Wan Tanfeng, shares Cammann's idea in his "*Yi mu gengzheng Hetu Luoshu shud*", "The (numerical) positions of the *Luoshu* is that: One is in the north; it is the root of the ten thousand numbers and its position can never be changed. From the north through the northeast, then the east, to the southeast, are 1, 2, 3, 4; from the northwest through the west, then the southwest, to the south are 6, 7, 8, 9. Hereby the old Sage gained the numerical alignment (of the *Luoshu*) but by

²²⁸Schuyler Cammann (1985), p.225.

²²⁹*Ibid.*, p.226.

Fig. 4.8.4.2. An imaginative reconstruction of *Longma* bearing the *Hetu* (above) and that of the turtle bearing the *Luoshu* (below). (YJLZTJ (1598))

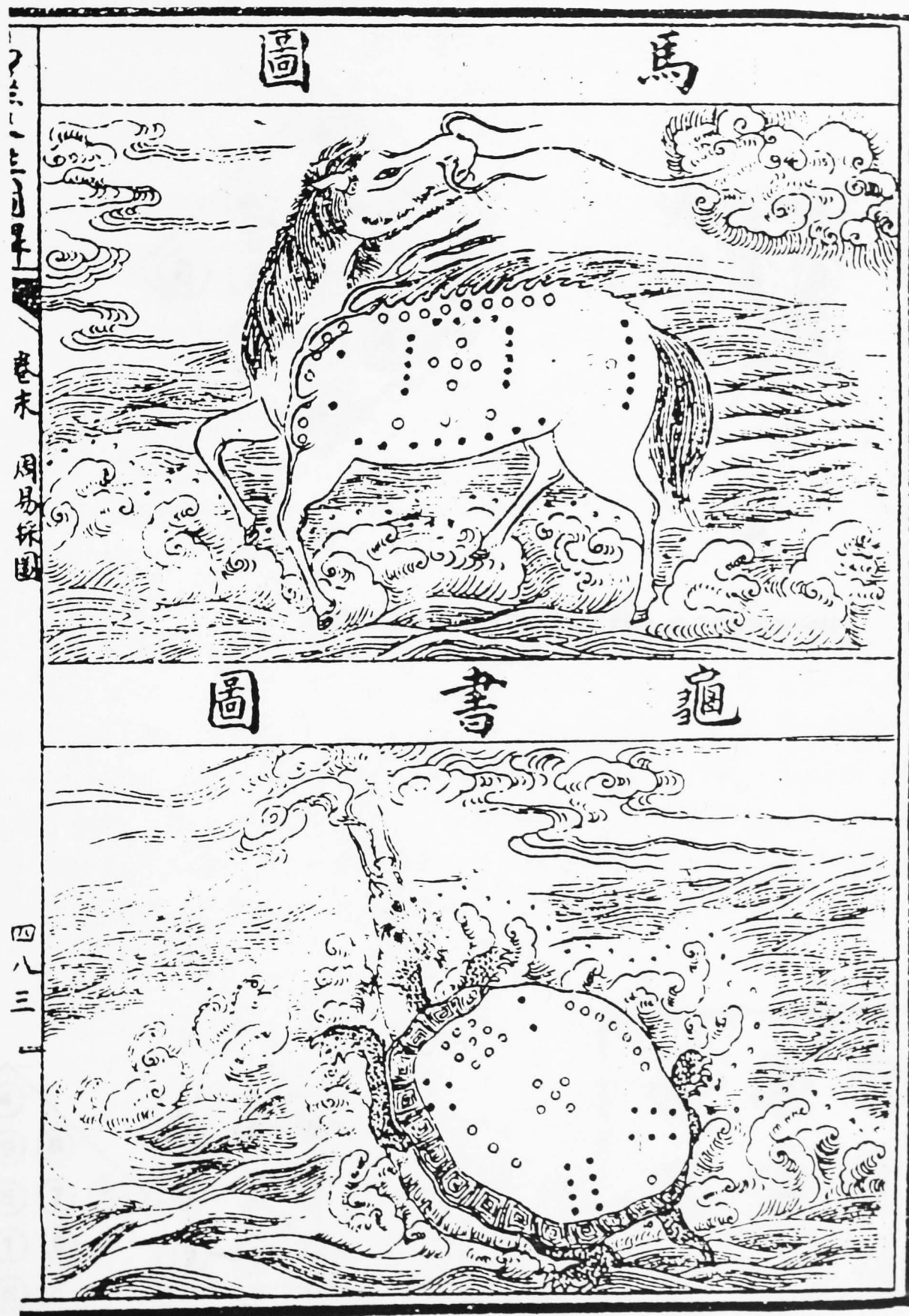
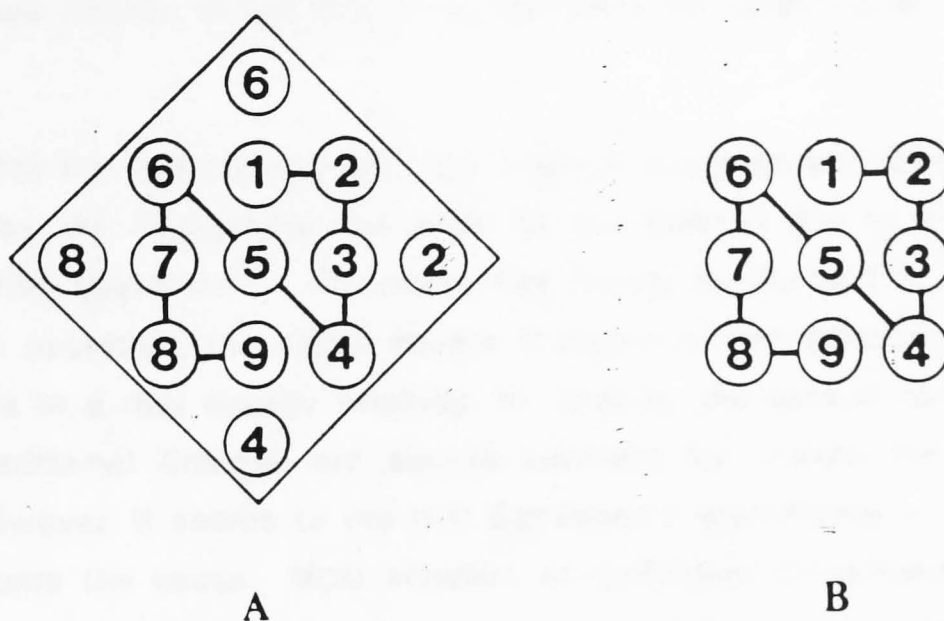
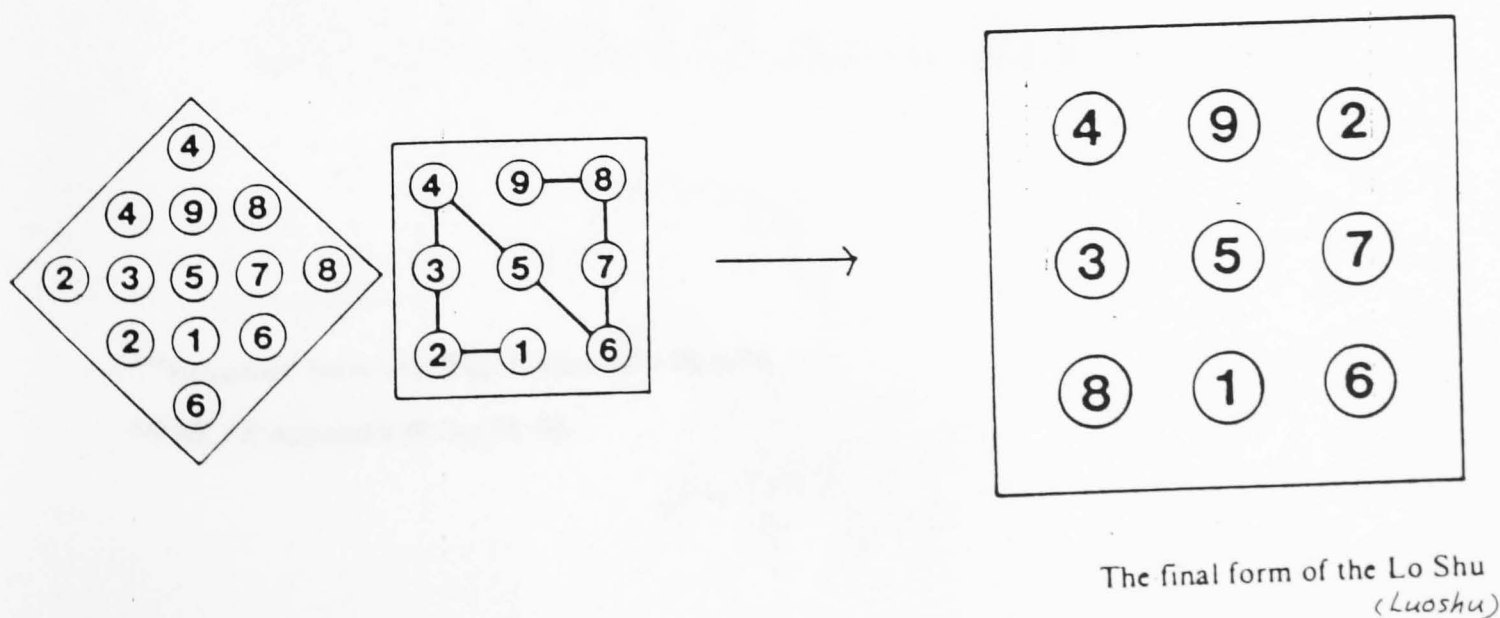


Fig. 4.8.4.3. (above) The 13-digit Diamond Plan. The square core is a smooth S-loop. (S.Cammann (1985))

Fig. 4.8.4.4. (below) Cammann's opinion about the formation of the numerical order of the *Luoshu* starting with the inverted version of the previous 13-digit Diamond Plan and then the interchange of 2 and 8. (S.Cammann (1985))



A. The thirteen-digit Diamond Plan. B. Its square core



interchanging 2 and 8²³⁰." (Fig. 4.8.4.5.) So, the precedent of *Luoshu* was an S-loop numerical alignment which, as asserted by Cammann, was symbolic of a snake. In addition to the legend that the *Luoshu* was marked on the turtle's shell, Cammann connects the whole picture with the copulation of the turtle and the snake as one of the *Siling* (The Four Spiritual Animals), Xuanwu (The Sombre Warrior) which is the traditional emblem of the north. (Fig. 4.8.4.6.) It seems to me that the smooth path of 1 to 9 is more like a journey route than the zigzag one led by the final form of *Luoshu*. I suspect that the idea of 'the travel from 1 to 9' might have existed before and continued after the *Luoshu* came to its final form.

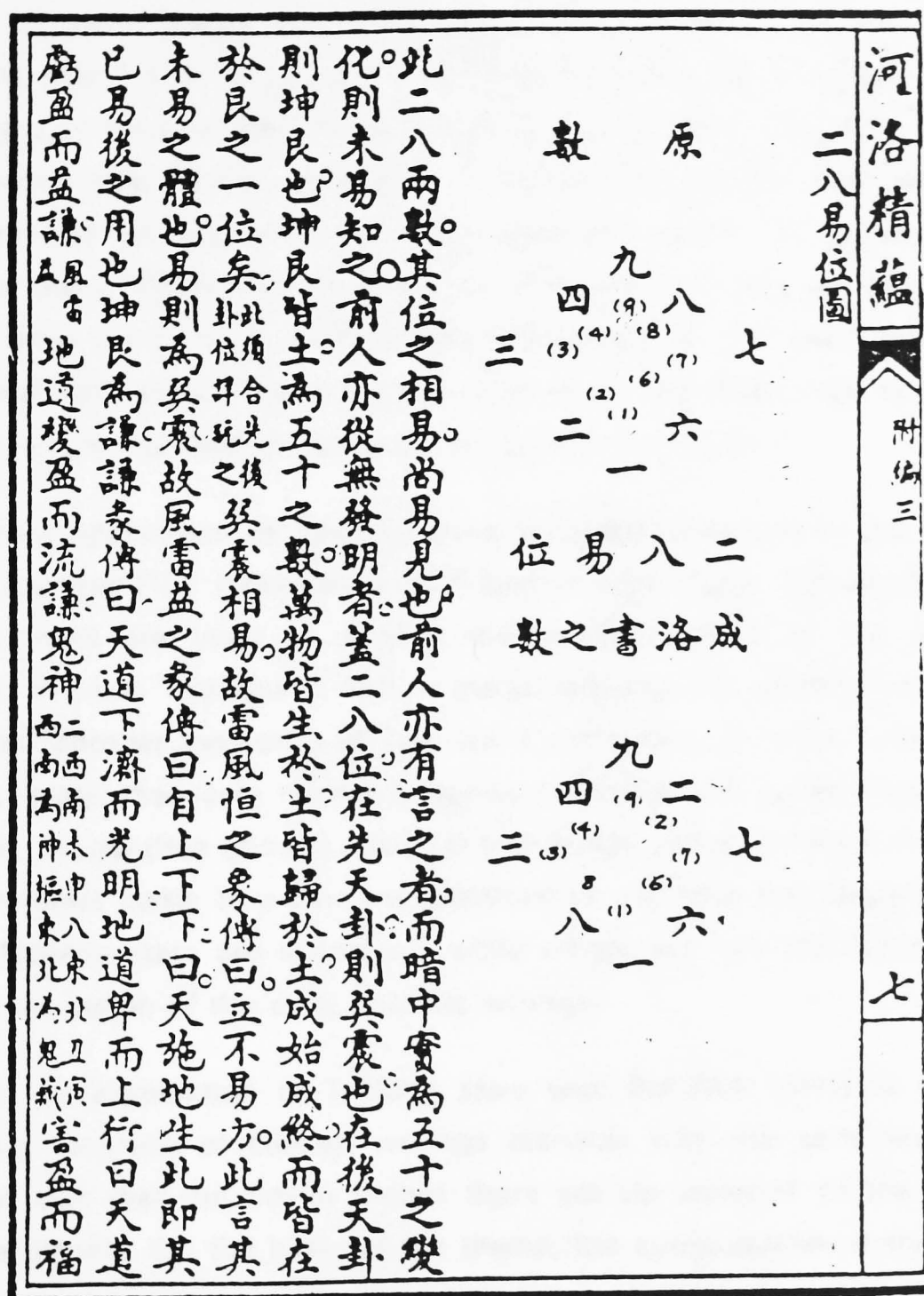
The need for the interchange between 2 and 8 is not known. Wan has tried to explain it by the Hexagrams. But what he has done is but to confirm the existence of the operation²³¹. Cammann has hardly explained this by saying that, after the operation, the magic square of *Luoshu* is well balanced, with any three numbers in a row equally totalling 15. That is, the pursuit for harmony, which the traditional Chinese are always yearning for, makes the operation necessary. However, it seems to me that Cammann's explanation is to use the result to assume the cause. Most scholars of traditional China have regarded the *Luoshu* as of 'heavenly given' (or as a sort of 'ultimate assumption') and their metaphysical speculations about the numerology of *Luoshu* have taken its final form of alignment as the point of departure. They have never questioned the zigzag path of the Taiyi's journey. I assume that it is due to the zigzag order of progress of the *Luoshu* numerical alignment of which the early form was an S-loop and was accompanied by the idea of the progress (or the journey) from 1 to 9. This idea has continued even after the *Luoshu* has shifted to its final form. Thus, to travel along a zigzag path is not the original purpose; rather it has been 'twisted' in accordance with the shift of the *Luoshu*.

²³⁰Quoted from the *HLJY*, Appendix III, p.7a.

²³¹*HLJY*, Appendix III, pp.7b-9a.

Fig. 4.8.4.5. (above) The formation of the numerical order of the *Luoshu* by Wan Tangfeng, showing the interchange of 2 and 8. (*HLJY*(1759))

Fig. 4.8.4.6. (below) The pictorial symbol of the north, the Sombre Warrior (Xuanwu), showing the copulation of the turtle and the snake. (Cheng Te-kun (1983))



4.8.5. The Tanlang stars and *fengshui* writings

I believe it is because of its association with the Dipper in esoteric writings that the Tanlang sequence is applied to *fengshui* (including *Yangzhai*) doctrines, as an art of divination. This application is mainly based on the analogy between heaven and earth. The *Xici* of the *YJ* first identifies this idea by saying that "The images [or emblems] are formed in the Heavens [at the active pole of the Cosmos]; the structive substrates are constituted on Earth [at the structive pole of the Cosmos]²³²..." (*Zaitian chengxiang, zaidi chengxing*)²³³. The 'principles' of heaven are physically echoed on earth. In the early work of *fengshui*, the *JTXNQNHJJ*, the shape of mountains and hills are identified with Tanlang stars on the basis of Element correspondence. For example, Tanlang is associated with Wood. The mountain with wood characteristics, such as high, steeple, etc., is ascribed to Tanlang. And so on. (Fig. 4.8.5.1.)

Another application of Tanlang stars to *fengshui* occurs in the method of *Yunian bianqua* (The Interchange of Trigrams with Yearly Transition), in which Tanlang stars are used to specify the auspiciousness of the interchange between any two Trigrams²³⁴. This is made sense by the association of Tanlang stars with another sequence of two-word comments: in order, *sheng qi* (vital energy), *tiānyī* (heavenly remedy), *huohai* (calamity and harm), *liusha* (six evil currents), *wugui* (five ghosts), *yannian* (longevity), *jueming* (finish of life). (How the comments come into being is unknown to us) After the association, some of the Tanlang stars are auspicious while others are not. This development is beyond the vision of the early esoteric writings.

Also the association of Tanlang stars with the Five Elements in *fengshui* (including *yangzhai* of course) writings discords with the early theme of the Buddhist cult that the Seven Dipper Stars are the essence of the sun, moon and five planets. On the basis of the theme, the correspondence should be: (a)

²³²The English translation is taken from M. Porkert (1974), p.191; Cf. "In the heavens [the Dao] made images; on earth, forms." (*SSJZS*, Vol.1, p.0143.)

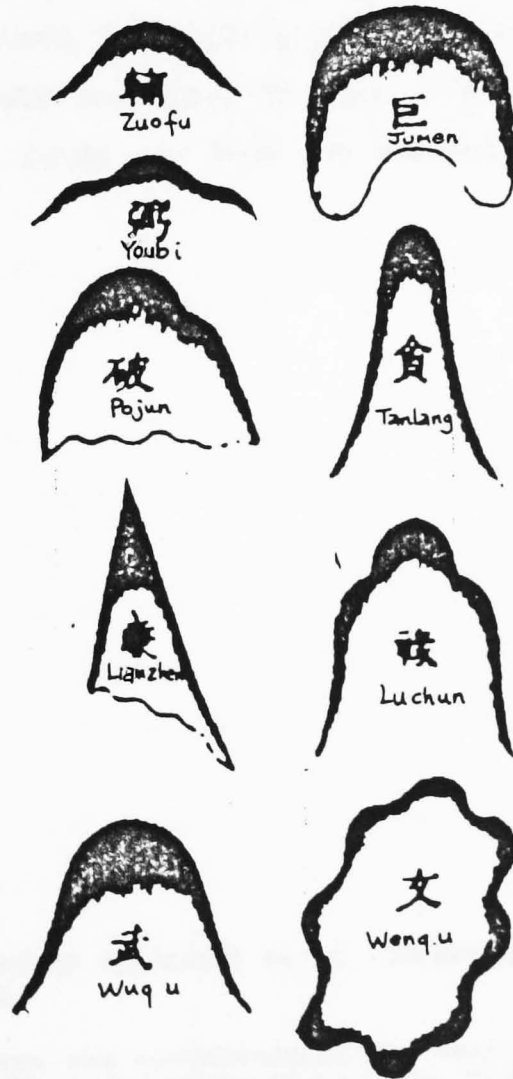
²³³See *DLZZJY* (1574), Bk.7, p.18a; Steven J. Bennet (1978), pp.1-26.

²³⁴The manipulation is ascribed to YiXing, the Tang astrologist monk (*DLRTGB*, p.111.) However, the association of Trigrams with Tanlang stars is ascribed to Qiu Yanhan (AD 682). (See *JJJZBWDLXS* (1192), Bk.1; *DLZZTY* (1574), Bk.7, pp.19b-20b.)

Fig. 4.8.5.1. (below) The association of mountains with Tanlang stars.
 (JTXNQNHJJ (date unknown))

博物彙編藝術典第六百五十四卷堪輿部

九星變體圖



Tanlang (The sun) (b) Jumen (The moon) (c) Luchun (Fire) (d) Wenqu (Water) (e) Lianzhen (Earth) (f) Wuqu (Wood) (g) Pojun (Metal)²³⁵, with very little variation. Unlike this, however, the dominant (though not absolute) one in *fengshui* writings is: (a) Tanlang (Wood) (b) Jumen (Earth) (c) Luchun (Earth) (d) Wenqu (Water) (e) Lianzhen (Fire) (f) Wuqu (Metal) (g) Jueming (Metal)²³⁶. This correspondence occurred in the early work *JTXNQNHJJ*. The latter correspondence differs from the former in that the sun and moon are excluded and two Elements are doubled as supplements in the latter. If the former is orthodox, the latter should be heterodox. Presumably, this explains why some authors of *fengshui* writings have discredited the Tanlang sequence²³⁷.

So, although Tanlang stars in *fengshui* writings are inherited from Daoist and Buddhist cults of the Dipper, the original themes of the cults were not followed accordingly. Apart from the above differences, some further modifications of Tanlang stars are made for special purposes. For instance, for the correspondence between the Tanlang sequence and the Nine Palaces, two more stars, Zuofu and Youbi, are added to make nine²³⁸. For associating Tanlang stars with the Trigrams, Zuofu and Youbi are merged and replaced by Fubi to make eight. And so on.

²³⁵For instance, see the *Baibao kouchao*, Bk.156: *Beidoufa 2* in the *DZXXDCJ*, Vol.7: illustrations and images, p.299.

²³⁶Of the opinion of An Masen, this correspondence was heralded by Qiu Yanhan (fl. AD.682) according to the apocrypha, *Chunqiu yundoushu*. See the *DLZZJY*, Bk.7, pp.19b-20a.

²³⁷See the *DLZZJY*; *DLRZXZ* Bk.7a, pp.1a-1b; *YZPM*, pp.2a-2b.

²³⁸The modification has occurred as early as in the *YJQQ* (1019), Bk.25 & Bk.54, etc. Note that the terms Zuofu and Youbi have occurred as two official titles as early as in the *BHTDL* (AD.80), Bk.4: *Jianjing*, where, however, the two have nothing to do with the Dipper stars.

Chapter 5

“Heaven round, earth square” in written works of *Yangzhai*

5.1. Introduction

Within the whole argument against the so-called *daoqi*(*) *fentu*, this chapter attempts to identify the conceptual schema, the interplay of cyclicity and fixity in the intermediary literature, exemplified by written works of *yangzhai*. Why these texts are chosen was discussed in Chapter 3; but the main reason is that they are the most ‘architectural’ in the intermediary literature.

None of our contemporaries has ever studied *Yangzhai* writings extensively. Also, as we shall see, the conceptual schema is not identifiable without keeping pace with *Yangzhai* doctrines closely. In consequence, it is necessary to describe to some extent the result of the survey of these doctrines before any interpretation can be made. That is, this chapter will present (a) an account of the components of *Yangzhai* doctrines, and (b) the manifestation of the conceptual schema in each component.

It is not possible to go into too much detail. *Yangzhai* (or *fengshui* as a whole) lore is a very complicated body of learning, with a wide range of variety and deviation. If one attempts to treat it as a whole, it is practicable only to concentrate on common aspects and leave differences untouched. Within the scope of this study, I shall take this position. I shall identify the conceptual schema in the main themes (or principles) of *Yangzhai* doctrines¹.

To identify the main themes, it will be helpful to start with some basic descriptions of a dwelling.

¹Although I do not plan to prove the representativeness of the main themes objectively (e.g. by listing the contents of every work I have studied and giving statistical data to show the high ratio of appearance for these themes and the like), I have chosen them according to my understanding of *Yangzhai* writings.

A dwelling, *zhai*, according to the *Shuowen jiezi* (121AD)², is “what man entrusts himself to.” An expansion of this is found in the *SCFM*,

The dwelling is the base for man to cultivate himself and nourish his life. ... He drinks and eats there by day and sleeps there by night. He worships his ancestry there; he keeps his family there. So, no place is so important as a dwelling for man to rely on³.

A dwelling (for the living) is a place for man to maintain life, to worship ancestry and to breed offspring. Not surprisingly, the Chinese are keen on the auspiciousness of the dwelling. The *HDZJ* states:

Man uses a dwelling for home living. If it is safe and comfortable, his household will be auspicious and prosperous for generations. If not, it will decline and wither⁴.

On the other hand,

The human being gives the *raison d'être* for a dwelling. He and the dwelling are interdependent on each other⁵.

Both man and the dwelling are a miniature of heaven and earth. “The human body is a heaven and earth in miniature, that is, a miniature of the Great Ultimate⁶.” So it is necessary to take the horoscope of the householder into consideration in conceiving a dwelling⁷.

Metaphysically, the dwelling is equated with a Trigram (of the *Yi jing*)⁸. In the formation of a dwelling, a spatial configuration is conceived before being physically built. This comes from one of the eight categories of consideration

² *SWJZZ* (1970), p.351.

³ *SCFM*, A General Discussion of *yangzhai*, pp.1a–1b.

⁴ *GJTSJC*, Vol. 58, p.684.

⁵ *YZAZ*, p.5a.

⁶ *YZJC*, p.248.

⁷ The dwelling itself, like man, also has its own life, or its fate, and amendment should be made to continue its vital *qi* when it is withering, so as to improve its fate and elongate great auspiciousness.

⁸ *YZDQ*, pp.63a–63b.

in two groups, called the Four Easts and the Four Wests⁹. Incorporated with the considerations of the Nine Palace matrix, derived from the numerology and order of the *Luoshu*, the Cyclical Rotation of the Blessed Root (*yuanyun*, see 5.3.), as well as the yearly deities, the disposition for an auspicious dwelling can be determined¹⁰.

Besides, the auspiciousness of a dwelling is intuitively judged by its shape, characterised by the Five Elements and by the stars of the North Dipper. Also, the choice of the dwelling shape is on the whole governed by a need for purity and elegance, underlain by the appreciation of the circle and the square, the visual forms of heaven and earth¹¹.

The descriptions above outline the main aspects of *Yangzhai* doctrines and can be articulated under four themes: (a) physiognomy of the building, which is an intuitive examination of the visual features of a building for the sake of auspiciousness; (b) the *Fuyuan* (the Blessed Root) which is to associate the householder's natal year with a Trigram so as to assign him an appropriate dwelling; (c) the *Bazhai yunian* (the Eight Categories of Dwelling and the yearly transition of the Eight Trigrams) which is to classify dwellings into eight categories characterized by the Eight Trigrams and to advise the disposition of each category of dwelling; (d) the *Jiugong feipo* (the Flying and mooring over the Nine Palaces) which is to help judge the auspiciousness of rooms in a prescribed dwelling. Incorporated with the basic cosmological ideas inherited from the scholarly literature (namely *yin yang* and the Five Elements, the Twenty-four Directions, the Dipper cult, the *Na jia*, etc.), one can see how *Yangzhai* men had these themes in mind in spinning *Yangzhai* doctrines, as shall be shown in the following sections.

For my purposes, it is even more important to show how these themes were related to the interplay of cyclicity and fixity. We shall find that the aspect of 'physiognomy' emphasizes that an auspicious dwelling should be "roundly

⁹Two accords with the Two Modes, generated from the Great Ultimate (*taiji*); and the eight (two fours) accord with the Eight Trigrams (of the Posterior-heaven sequence), generated from the Two Modes through the Four Images.

¹⁰*SCFM* General Discussion on *yangzhai* pp.1a-1b.

¹¹*SCFM* Ibid.

circular, square and exact" (*tuanyuan fangzheng*) in appearance, a figurative application of the formative visualisation of "heaven round, earth square", which is an interplay of fluidity and stability; and in the *Fuyuan*, the *Bazhai yuniān* and the *Jiugong feipo*, the interplay of cyclicity and fixity plays the part of an inner structure which is indispensable in all three manipulations.

5.2. The physiognomy of dwellings -- the interplay of fluidity and stability

5.2.1. Significance

The physiognomy of dwellings is devoted to the intuitive judgements of auspiciousness for the visual features of the dwelling and its surroundings. The preference for perfection and exactitude is stressed for the building composition and its plot; elegance and smoothness are stressed for its surroundings. The former is analogous to the squareness of earth; the latter to the roundness of heaven. So, in the physiognomy of dwellings the cosmological awareness of "heaven round, earth square" is interpreted figuratively. It can be regarded as an interplay of fluidity and stability, a facet of the interplay of cyclicity and fixity.

5.2.2. Doctrines

Etymologically, the Chinese word *fang* means juxtaposing two boats, one of the rites of *daifu* (officers of rank)¹². Figuratively, however, *fang* denotes a square, orientation, order, and exactitude¹³. In the sense of visual form, the square is also called *sifangxing* (literally, four-orientated form), with the implication that it contains four exact (right) angles, which also gives the sense of exactitude. The square is to the Chinese the purest cornered shape.

On the other hand, the purest cornerless shape is the circle, *yuan*, the pictograph of which consists of a *wei*, meaning an enclosure, and a *yuan**

¹² *SWJZZ* (1970), p.420.

¹³ *SWJZZ* (1970), p.420. Besides, DeWoskin has given a comprehensive and concise discussion of the meaning of *fang*. See K.J.DeWoskin(1981), pp.79-80.

meaning even (the same as the word *yun*), i.e., without any angular obstacle¹⁴. All undulating curves and the circle are in the same category in terms of smoothness. But the circle is the purest, unbroken and perfect.

The square and the circle influence overwhelmingly the Chinese preference of form. This is manifested in the judgement of auspiciousness in *Yangzhai* doctrines, which prefers unbroken and exact forms.

The plots for the dwelling are often varied and irregular in shape. However, only those which are "spacious, even, square, exact, complete and full¹⁵" are favourable; not "oblique, slant, broken, and fragmented¹⁶" ones. The *YZCY* has it that, "The plot for the dwelling should be square and exact¹⁷." If a plot is irregular in shape, one should improve it by leaving unused its oblique and slant parts or angular corners¹⁸.

In the *YZSS*, this preference is specified in detail, as reflected by the *Bafang kengkan ge* (The Song of Pits in the Eight Directions)¹⁹. The contents of this song are obviously spinned on the basis of the matrix of the Twenty-four Directions (Fig. 5.2.2.1.), because in it the direction appears in the order of precedence with the matrix, if counted clockwise. The main theme of the song

¹⁴ *SWJZZ* (1970), p.289.

¹⁵ *YZJC*, p.27.

¹⁶ *Ibid.*

¹⁷ *YZCY*, p.5a.

¹⁸ *YZAZ*, p.100.

¹⁹ The song goes,

If (the direction of) Chou (EB2) is low, (the residents) will be recruited to army and fight a battle;
If Gen (ETne) is low, (the residents) will become (people of low rank like) sorcerers, or will be crippled;

If the plot is low over Yin (EB3), (the residents) will be hurt by foxes and bitten by tigers;

If the pit is over Jia (HS1), they will die outside their hometown;

If the ground over Mao (EB4) is low, (the residents) will get hurt at the eyes;

If there is water over Yi (HS2) and Chen (EB5), the residents will suffer from baldness;

A pit or pond over Xun (ETse) will cause failure in the lawsuit to the family;

If a plot in a mountainous area is lacking in *yang* (i.e., warmth), it will bring in immanent wind (with evil implication) to the family;

A pit over Bing (HS3) and Wu (EB7) will obviously cause conflagration;

A pit over Wei (EB8) and Ding (HS4) will bring in T.B.;

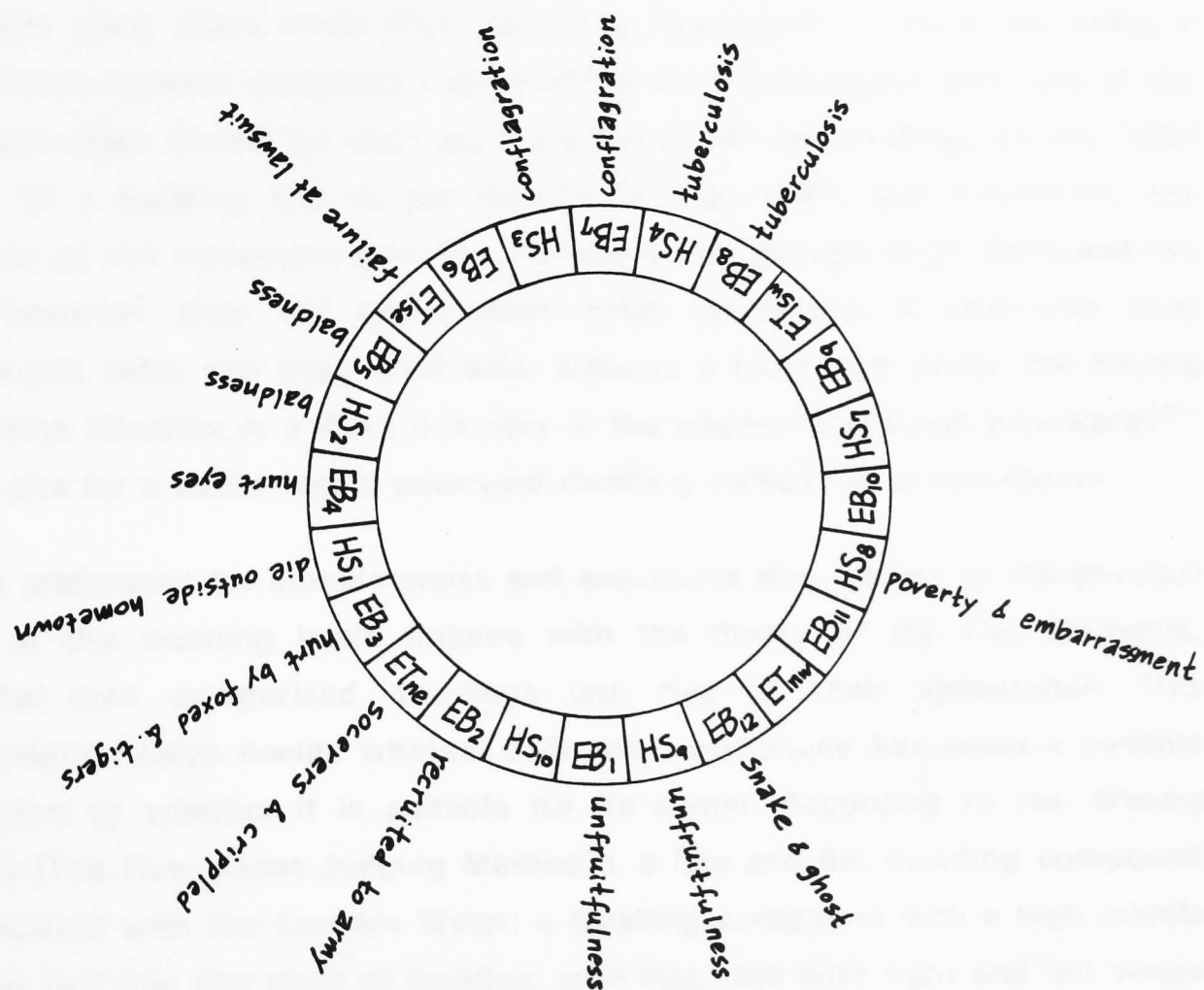
A pit over You (EB10) will cause poverty and embarrassment to the family;

(If a pit is located) over Shu (EB11) and Hai (EB12), the snake will coil the waist of the residents, and ghosts and thieves will invade the household;

A curve over Ren (HS9) and Zi (EB1) will cause unfruitfulness to the household;

Thus luck, good or bad, can easily be predicted like what one can grasp with his palm. (*YZSS* in the *GJTSJC*, Vol. 58, pp.964-965.)

Fig. 5.2.2.1. *Bafang Kengkan ge* (The present author's translation)



is that a sunken pit, dry or wet, or any other form of incompleteness on a building plot will cause every form of bad luck. Bing (HS3) and Wu (EB7) are located to the south and the south-east, both connected with Fire. So, an incompleteness over these directions will cause disasters by fire. Yin (EB3) is identified with the tiger when the Twelve Earthly Branches are associated with the Twelve Animals. So, an incompleteness over Yin (EB3) will cause misery connected with the tiger. However, the others are not so clear as the two cases. What interests us is that the composer of this song evidently shared the traditional appreciation of completeness and exactitude of form.

In fact, a plot so complete and exact as the square and the circle in shape is seldom used. More often than not, it is rectangular. This might imply a compromise between practicality and ideality. On a rectangular plot, one of the two short sides should be used as the entrance of the dwelling. As the *YZSS* has it, "If a building site is not enough in Mao (EB4) and You (EB10), the members of the household will be carefree; if not enough in Zi (EB1) and Wu (EB7), however, they will suffer from great misfortune....A site with long south-north sides and short east-west sides is a lucky one; while that having the inverse situation is a lucky one only in the beginning, but not afterwards²⁰." Here a site for a south-facing courtyard dwelling compound is considered.

The preference for completeness and exactitude also applies to the physical shape of the dwelling itself. Imbued with the theory of the Five Elements, *Yangzhai* men categorised dwellings into five by their appearance. This categorisation helps decide whether a dwelling compound has taken a suitable orientation or whether it is suitable for its owner. According to the *Wuxing duanjue* (The Five-planet Judging Method²¹), a low and flat dwelling compound is associated with the Element Water; a dwelling compound with a high middle row and two low end rows of building, with Fire; that with right and left wings in both front and back of its main row, with Metal,...etc. No matter which Element a dwelling compound is associated with, the essential preference for well-balanced, complete, exact composition is equally emphasized. "The dwelling for the living must stand on a square and exact site, and its

²⁰ *YZSS* in the *GJTSJC*, Vol.58, p.904.

²¹ *YZJC*, p.32.

timber-frame must be well-balanced and in good order, favourable to the eyes. Being so, it is an auspicious one; if (it is) too high, too wide, too low or small, or if it extends arbitrarily to the east or to the west, or if it is too excessive on the east while much shortened on the west, it will cause male death to the household²².” Throughout the *BZZS*, one can also find a similar emphasis, “The auspiciousness of a dwelling compound can be predicted from its frontal face. If standing in front of the room (or the hall) of a dwelling, one feels its appearance roundly circular, square and exact (*tuanyuan fangzheng*), (and its parts) assembled together harmoniously, not too narrow, nor too spacious; then it is an auspicious dwelling²³.” Also, “If standing in front of the main gate, one feels the depth of the dwelling appropriate, the width of it in accordance with the formula, square and exact to his eyes and all its rows of buildings assembling together intimately, it must be a dwelling of great auspiciousness²⁴.” This formative preference applies to the negative space of the compound, such as the courtyard or the front yard, too. “If the spaces in front of the main gate and behind the configuration appear ‘square and circular’, this dwelling is of great auspiciousness for sure²⁵.” Also, “If the courtyard of a dwelling has an appropriate width, and looks ‘global, accumulative, square and exact’ (*tuanju fangzheng*), then its *mingtang* (i.e., the courtyard) is auspicious, as it is metaphoric of the accumulation of wealth²⁶.”

On the other hand, the features outside the compound, such as the boundary walls or water routes, should not be ‘square’ in shape. Instead, they should be as smooth as the circle. As the *Yujing* (the Jade Mirror) has it, “(Being) square inside and circular outside, echoing the body of heaven and earth, (the dwelling) will ensure fruitfulness and prosperity for the family forever²⁷.”

In the *Shuilong jing* (The Canon of the Water Dragon), the relationship

²² *YZCY*, p.5a.

²³ *BZZS*, p.8a.

²⁴ *Ibid.*, p.15a.

²⁵ *YZSS* in the *GJTSJC*, Vol.58, p.964.

²⁶ *BZZS*, p.7a.

²⁷ *YZJC*, p.144.

between the water route and the adjacent dwelling is analysed in detail. The water routes, if straight in shape and, like an arrow, shooting directly to a dwelling, will be very harmful to the household of this dwelling. If it is zigzag in shape, i.e., with sharp turning corners, it will also cause great danger; the former is associated with Wood, and the latter, with Fire. (This analogy seems to be due to formative similarity.) The two are normally not desirable. In the same sense, the water route with a bowed shape is associated with Metal; if undulating in shape, with Water; if in the shape of horizontal line (i.e., the water route is in parallel with the front side of a dwelling), with Earth. The three, if appropriately related to the dwelling, will bring great auspiciousness to the household. In one word, the former two, not smooth in shape, are not auspicious; the latter three, as smooth as a circle, are auspicious to the adjacent dwelling.

Most *Yangzhai* writings provide a significant number of illustrations to elucidate how the features, man-made or natural, outside a dwelling compound influence the auspiciousness of the household. In the *YZSS*, for instance, 64 plans and 64 elevation-perspective drawings are given. In nearly all the plans, the dwelling compound is represented by a perfect rectangle with a few exceptional cases which are normally to illustrate inauspiciousness. Although more complicated considerations are recorded here, the appreciation of the square and the circle remains rudimentary. The illustrations and drawings of auspiciousness in it show a preference for well-proportioned, well-balanced and smooth features. This also applies to the features in the open area in front of the main gate of the dwelling compound. (Often this open area is also called *mingtang*). Waters, hills (or small earth heaps), trees, roads, or even extra buildings in this area, if angular, rough and irregular, or abscessed (or distorted, particularly referred to trees) in shape, will damage the perfection of the *mingtang*, and thus bring various forms of bad luck to the household²⁸.

The same book (*YZSS*) also gives 48 rules to elucidate auspiciousness for the dwelling by its shape. In these examples, neither arbitrary (or unbalanced) extension of any row of building to any direction in the compound is desirable; nor is an unbalanced disposition with either half-completion or partial-removal

²⁸ *YZSS* in the *GJTSJC*, Vol. 58, pp.965-970.

of any building. These undesirable cases again and again echo the formative preference for 'square-like exactitude and circle-like completeness', which ultimately derives from 'heaven round, earth square', the awareness of the universe. It is an interplay of fluidity and stability, an application of the interplay between cyclicity and fixity.

5.3. *Fuyuan* (The Blessed Root)

5.3.1. Significance

The grouping of years into three periodic cycles and the adoption of the Sexagesimal Cycle to denominate and numerate temporal intervals (e.g. years) reveal the Chinese perception of time as cyclical. In *Yangzhai* doctrines, to judge the suitability of a dwelling for a householder, the householder's natal year (the first of the four components of his horoscope) is associated with a Trigram in the Posterior-heaven sequence (i.e., in a spatial matrix, implying directional fixity) which is also associated with a dwelling. Every definite natal year pertains to a fixed Trigram. That is, every person is ascribed to a Trigram which is his *fuyuan* (blessed root²⁹). Here, the nine palaces of the *Luoshu* play an intermediate role, because they are both spatial (in a 3x3 spatial grid) and numerical (in a 1 to 9 sequence). The former enables these to connect with Trigrams (spatiality); the latter, with natal years (time). Thus, behind *Fuyuan* doctrines, the inner structure, the interplay of cyclicity and fixity is at work. It makes the manipulation of the *Fuyuan* possible. The use of the palm to help *Fuyuan* manipulation, with the items on the palm distributed spatially while counted cyclically, also demonstrates this inner structure in the mind of *Yangzhai* man.

²⁹The Chinese word *yuan*(*) means the beginning, the prime, the root, *qi*-flow, etc.; *fu* means blessing. So, *fuyuan* means a blessed root which is inherent in a man and is decided by his natal year while characterized by a Trigram. A *fuyuan* is also called a *fude gong* (a blessed and virtuous position), presumably because of the spatial connotation of the Posterior-heaven Trigrams. It is also called *fuwei* (hidden position), presumably because it is inherent.

5.3.2. The doctrines

In *Yangzhai* doctrines, the disposition of a dwelling is concerned with auspiciousness much more than with physical functionalism. As already seen, man and the dwelling are interdependent on each other. In the *Yi tang ge* (The Song of the Hall of One³⁰) the dwelling is regarded as a neutral edifice and the auspiciousness pertaining to it is completely subject to how its character suits the horoscope of its owner. This explains why a dwelling suitable for one is not definitely so for another. A dwelling suitable for a householder is likely to be unsuitable for his descendants.

This concept results in the doctrines of *Fuyuan* (Blessed Root) which show the way to associate dwellings with natal years.

As with Shao Yong's numerology, the numeration of the year in these doctrines has a big cycle of one hundred and eighty years, composed of three small cycles: *shangyuan*, *zhongyuan*, and *xiayuan* (the upper year cycle, the middle year cycle, and the lower year cycle), each containing sixty years, in accordance with the Sexagenary Cycle. The necessity for this tripling is due to the fact that 180 is the smallest common multiple of 9 and 60. This follows from the need to associate the Nine-palace Sequence with the Sexagenary Sequence. In other words, if the first palace starts with the first year of the Sexagenary Sequence, the two will not meet again until the 181st year. This is to combine the cyclicity of the Nine-palace Sequence with the Sexagenary Sequence, so as to transfer a man's temporal horoscope to the dwelling's spatial disposition. This is because the Nine-palace Sequence is both numerative and spatial. It is a one to nine sequence as well as a mandala-like spatial composition. Each of the nine numbers occupies one direction. The Nine-palace in its abstract form is a big square which is composed of nine small squares, each occupied alternately by one of the nine numbers. But the substance position for each number is: Five in the middle square, One, Three, Seven, and Nine in the cardinal squares, and the rest in the corner squares. It is this disposition that is referred to here, which is furthermore associated with the directional composition of the Posterior-heaven Trigram sequence, thus

³⁰ YZJC, p.199.

giving each Trigram a number and giving all the eight the linear order in precedence, ready for yearly numeration. All the efforts are to connect horoscopes with dwellings which are categorised and characterised by the Eight Trigrams. Thus, the dwelling characterised by Kan (ETn), is counted the first in order; and the sequence is: 1-Kan (ETn), 2-Kun (ETsw), 3-Zhen (ETe), 4-Xun (ETse), 5-Middle, 6-Qian (ETnw), 7-Dui (ETw), 8-Gen (ETne), 9-Li (ETs). Here, the Middle Five does not correspond with any Trigram. But, it should do, as the Nine-palace sequence is the intermediary for a natal year to correspond with one of the Eight Trigrams, so as to fit one of the eight dwelling categories. So, a special amendment is required and is made in this way: if the natal year of the householder is counted the Middle Five, the *fuyuan* (of the householder), if male, is 2-Kun (ETsw); if female, 8-Gen (ETne)³¹. No matter what justifies this amendment, it is no more than a convenience for solving the problem which arises from the effort to associate eight with nine. The ultimate purpose for this is to find a Trigram for every natal year, which characterized a blessed root, based on which a definite set of guidelines for the dwelling disposition most auspicious for the man of the natal year will be conceived. This will be seen in the next section.

However, in the connection of the Sexagenary Cycle with the Nine-palace sequence, it applies only to the male that the first year of the first sixty (the upper year cycle) would be associated with the first palace of the nine. In the case of the female, the fifth palace would. Furthermore, for male natal years, the allocation of palaces goes backward in numeration; while for female ones, forward³². (A complete list is shown in Table 5.3.2.)

³¹The reason for this is that, the Middle Five, Gen (8-White-Earth) and Kun (2-Black-Earth) are equally associated with the Element Earth. Also, in the Anterior-heaven Trigram sequence, Kun occupies a cardinal position, so it is associated with *yang* (i.e., male); Gen occupies a corner position, so it is associated with *yin* (i.e., female). This reasoning was widely mentioned in works of *yangzhai* (E.g., see the *YZJC*, p.201.) and its prevalence at that time is obvious.

³²For male natal years, the first year of the first sixty (*shangyuan jiazi*, HS1EB1) is associated with One-White; the second year (*shangyuan yichou*, HS2EB2) is associated with Nine-Purple; the third year of the first sixty (*shangyuan bingyin*, HS3EB3) with Eight-White, etc. For female ones, however, the first year of the first sixty is associated with Five-Yellow; the second year, Six-White; the third year, Seven-Red, etc. The reason for this is not found in *Yangzhai* doctrines. Following this principle, for male natal years, the first year of the second sixty (*zhongyuan jiazi*) is associated with Four-Green; the first year of the third sixty (*xiayuan jiazi*), Seven-Red. In the case of female ones, the first year of the second sixty is associated with Two-Black; the first year of the third sixty, Eight-White, etc.

Table 5.3.2.

HS1EB1*	HS1EB11	HS1EB9	HS1EB7	HS1EB5	HS1EB3
(M)147**	(M)936	(M)825	(M)714	(M)693	(M)582
(F)528£	(F)639	(F)741	(F)852	(F)963	(F)174
HS2EB2	HS2EB12	HS2EB10	HS2EB8	HS2EB6	HS2EB4
(M)936	(M)825	(M)714	(M)693	(M)582	(M)471
(F)639	(F)741	(F)852	(F)963	(F)174	(F)285
HS3EB3	HS3EB1	HS3EB11	HS3EB9	HS3EB7	HS3EB5
(M)825	(M)714	(M)693	(M)582	(M)471	(M)369
(F)741	(F)852	(F)963	(F)174	(F)285	(F)285
HS4EB4	HS4EB2	HS4EB12	HS4EB10	HS4EB8	HS4EB6
(M)714	(M)693	(M)582	(M)471	(M)369	(M)258
(F)852	(F)963	(F)174	(F)285	(F)396	(F)417
HS5EB5	HS5EB3	HS5EB1	HS5EB11	HS5EB9	HS5EB7
(M)693	(M)582	(M)471	(M)369	(M)258	(M)147
(F)963	(F)174	(F)285	(F)396	(F)417	(F)528
HS6EB6	HS6EB4	HS6EB2	HS6EB12	HS6EB10	HS6EB8
(M)582	(M)471	(M)369	(M)258	(M)147	(M)936
(F)174	(F)285	(F)396	(F)417	(M)528	(M)639
HS7EB7	HS7EB5	HS7EB3	HS7EB1	HS7EB11	HS7EB9
(M)471	(M)369	(M)258	(M)147	(M)936	(M)825
(F)285	(F)396	(F)417	(F)528	(F)639	(F)741
HS8EB8	HS8EB6	HS8EB4	HS8EB2	HS8EB12	HS8EB10
(M)369	(M)258	(M)147	(M)936	(M)825	(M)714
(F)396	(F)417	(F)258	(F)639	(F)741	(F)852
HS9EB9	HS9EB7	HS9EB5	HS9EB3	HS9EB1	HS9EB11
(M)258	(M)147	(M)936	(M)825	(M)714	(M)693
(F)417	(F)528	(F)639	(F)741	(F)852	(F)963
HS10EB10	HS10EB8	HS10EB6	HS10EB4	HS10EB2	HS10EB12
(M)147	(M)936	(M)825	(M)714	(M)693	(M)582
(F)528	(F)639	(F)741	(F)852	(F)963	(F)147

*: a combination of the Heavenly Stem HS1 and the Earthly Branch EB1, the first year in the Sexagenary sequence.

** : (M), male; 1, *shangyuan*; 4, *zhongyuan*; 7, *xiayuan*.

£ : (F), female; 5, *shangyuan*; 2, *zhongyuan*; 8, *xiayuan*.

1-ETn; 2-ETsw; 3-ETe; 4-ETse; 5-ETsw(M) or 5-ETne(F);
6-ETnw; 7-ETw; 8-ETne; 9-ETs.

To avoid confusion and make numeration easier, the palm is used, called the *Paishan zhangjue* (literally, the Palm Method of Lining Up Mountains) or the *Yema tiaojian jue* (literally, the Method of a Wild Horse Jumping Across Brooks). (Fig. 5.3.2.1.) By this method, the twelve Earthly Branches are distributed over the inner side of the left palm³³. This forms a cyclical sequence around a square. But, in fact, EB12, EB1, and EB2 are left unused in counting. From EB3 to EB11 are *seriatim* allocated the Nine-palace sequence and the Posterior-heaven Trigram sequence³⁴. For male natal years, the first year of the first sixty is counted from One-ETn-EB3 counter-clockwise. For female the first year of the first sixty is counted from Five-ETne-EB7 clockwise³⁵.

This way of allocation is completely the same in all the works of *yangzhai* which mention *Fuyuan* doctrines³⁶. And, as seen in chapter 4, it very likely derives from the magic square of the *Luoshu*.

5.4. *Bazhai* (The Eight Categories of Dwelling)

5.4.1. Significance

Bazhai doctrines categorise dwellings into eight, associated with the Eight Trigrams. The spatial configuration conceived for each dwelling has eight directions, also associated with the Eight Trigrams. The auspiciousness pertaining to each direction of each dwelling is decided by the relationship between the associated Trigram of this direction and that of this dwelling. Any

³³The distribution is this: Yin (EB3), Mao (EB4), Chen (EB5) and Si (EB6) over the index finger, from root to end; Wu (EB7) over the end of the middle finger; Shen (EB9), You (EB10), Shu (EB11) and Hai (EB12) over the little finger, from end to root; with Zi (EB1) over the end of the ring finger, Chou (EB2) over the root of the middle finger.

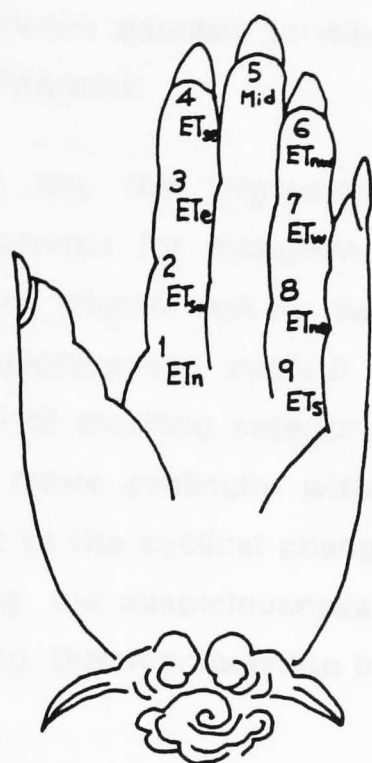
³⁴So, there are nine combinations: One-ETn-EB3, Two-ETsw-EB4, Three-ETe-EB5, Four-ETse-EB6, Five-ETsw(or ETne)-EB7, Six-ETnw-EB8, Seven-ETw-EB9, Eight-ETne-EB10, Nine-ETs-EB11.

³⁵YZSS in the *GJTSJC*, Vol.58, pp.970-972; *BZMJ*, Bk.1, pp.4a-5b; *YZAZ*, Bk.4, pp.87-89. And, according to the *YZSS* (*YZSS* *ibid.*), the sixty years before AD.1504. (the 17th year of Hongzhi reign of the Ming) is in the lower year cycle (*xiayuan*). The year AD.1504 is the first year of the first sixty (*shangyuan jiazi*). The years after AD.1564 (the 43rd year of Jiajing reign of the Ming) belong to the middle year cycle. According to the *YZAZ* (*YZAZ*, *ibid.*), the year AD. 1684 (the 23rd year of Kangxi reign of the Qing) is the first year of the first sixty; the year AD. 1744 (the 9th year of Qianlong reign of the Qing) is the first year of the second sixty; the year AD. 1804 (the 9th year of Jiaqing reign of the Qing) is the first year of the third sixty. And, following this, we are now in the third sixty (*xiayuan*).

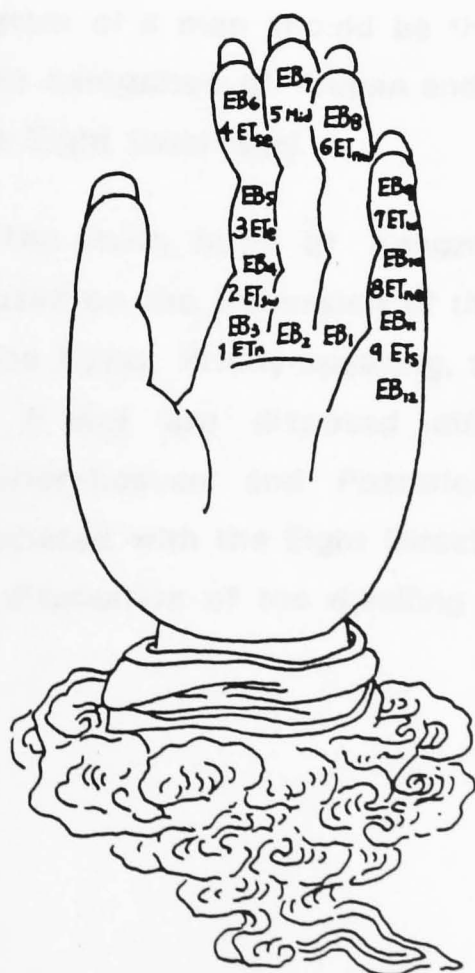
³⁶*Ibid.*

Fig. 5.3.2.1. (above) *Paishan zhangjue* (YZJC (1748), with the present author's translation). (below) *Yema tiaojian jue* (YZSS (1590), with the present author's translation)

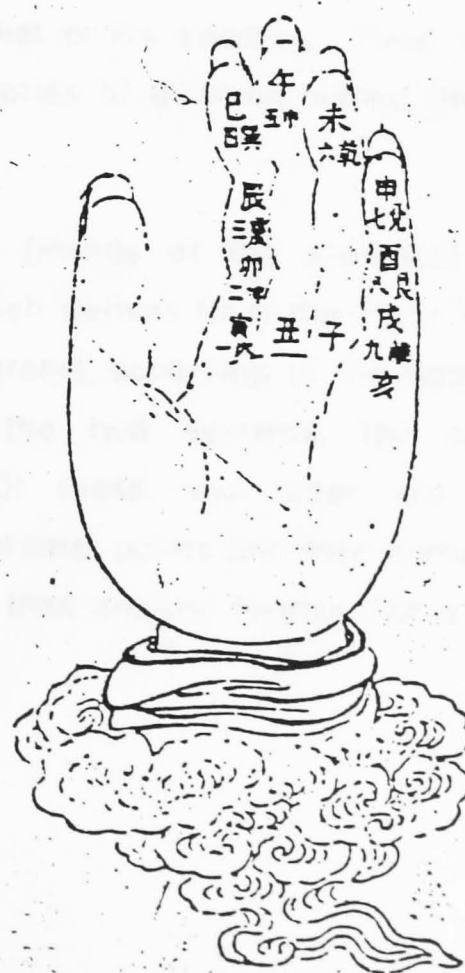
Paishan zhangjue



Yema tiaojian jue



野馬跳澗圖



野馬跳澗走從寅數到狗一年隔一位不用亥子丑

野馬跳澗訣

two Trigrams are interchangeable through some replacements (or interchanges) between the *yin* line and the *yang* line (within the three-line composition), and have a fixed relationship with each other, specified by the *Yunian jue* which is presumably expanded from the earlier doctrine of the Four Easts and Four Wests. To make judgement more accurate and to associate the two Fours with the spatial matrix of the Twenty-four Directions, the methods of *Najia* and *Sanhe* were adopted to merge 24 into 8 so place them in the domain of the Eight Trigrams.

For me, the Trigrammatic interchange is cyclical, because, after eight replacements (or interchanges) between the *yin* line and the *yang* line, the resultant Trigram will be the same as the original one. This makes judgements of auspiciousness cyclical for each of the eight directions, subject to the change of dwelling category. Or, each auspiciousness judgement (of the eight) would move cyclically within the spatial framework of the eight directions, subject to the cyclical change of dwelling category. But, for a fixed category of dwelling, the auspiciousness judgement for each direction is fixed. Structurally speaking, this manipulation involves the interplay of cyclicity and fixity.

5.4.2. Doctrines

The *Fuyuan* doctrines are, in one word, to justify the association of natal years with Trigrams. The man and the dwelling are one. The associated Trigram of a man should be the same as that of his dwelling. Thus, there are eight categories of *fuyuan* and eight categories of dwelling, called the *Bazhai* (The Eight Dwellings).

The main body of *Yangzhai* doctrines (mainly of the analytical school) focuses on the discussion of the *Bazhai* which derives from the Eight Trigrams of the *Yi jing*. Briefly speaking, the Eight Trigrams, according to the Appendix of the *Yi jing*, are disposed differently in the two systems, the so-called Anterior-heaven and Posterior-heaven. Of these, the latter are directly associated with the Eight Directions (four cardinal points and four corners) and the disposition of the dwelling much more than are the former. For a definite

dwelling, its *fuyuan* Trigram (or *fude*, lit., blessing and virtue³⁷) denotes its substantial orientation³⁸. For a definite dwelling, its *fude* Trigram is in a particular relationship to each of the other seven Trigrams. So, there are seven kinds of relationship. Some of these are auspicious to the *fude* Trigram, others are not. All eight Trigrams are interchangeable by several replacements (or interchanges) between the *yin* line and the *yang* line of the three-line composition (i.e. the Trigram composition). In each replacement, one of the three lines will be changed into its opposite gender. A broken line (a *yin* line) will be replaced with an unbroken one (a *yang* line), and vice versa. After eight replacements, a Trigram will return to itself. The first change of a Trigram takes place at its uppermost line. The Trigram out of this change is to the original Trigram the first-resultant Trigram³⁹. The first change is *shengqi* (vital energy), dominated by Tanlang Star (NDTL), the first star of the North Dipper. This means that the first-resultant Trigram and the original Trigram have the *shengqi* relationship. This also means that the direction occupied by the first-resultant Trigram is a *shengqi* one for the dwelling that takes the original Trigram as *fude*. Likewise, the second change is *wugui* (five ghosts), dominated by Lianzhen Star (NDLZ); the third, *yannian* (longevity), dominated by Wuqu Star (NDWuQ); the fourth, *liusha* (lit. six killings), dominated by Wenqu Star (NDWnQ); the fifth, *huohai* (calamity), dominated by Luchun Star (DNLC); the sixth, *tianyi*

³⁷ YZSS p.970.

³⁸ Here, there exists an inconsistency. Some works of *yangzhai* take the orientation of the main gate of a dwelling as its *fude*, such as the YZSS, while others take the seat position (i.e. the one opposite to the dwelling's orientation) of a dwelling as its *fude*, such as the SCFM. In the YZSS, a dwelling called the *Kan men zhai* is meant that its entrance faces Kan (ETn). However, in the SCFM, a dwelling called the *Kan zhai* is meant a dwelling with Kan (ETn) as its seat position; that is, it turns its back against Kan (ETn). Both take Kan as *fude*. In the YZSS, the facing of the main entrance is not necessarily in line with the orientation of its dwelling proper. But, in the SCFM, it is. In the following discussion, I shall follow the YZSS, unless otherwise specified.

³⁹ And the rest is this. The second change of the original Trigram results from the replacement of the middle line of the first-resultant Trigram. This is to the original Trigram the second-resultant Trigram. The third change of the original Trigram results from the replacement of the lower line of the second-resultant Trigram. The fourth change of the original Trigram results from the replacement of the middle line of the third-resultant Trigram. The fifth change of the original Trigram results from the replacement of the upper line of the fourth-resultant Trigram. The sixth change of the original Trigram results from the replacement of the middle line of the fifth-resultant Trigram. The seventh change of the original Trigram results from the replacement of the lower line of the sixth-resultant Trigram. The eighth change of the original Trigram results from the replacement of the middle line of the seventh-resultant Trigram. The eighth-resultant Trigram will be the original Trigram exactly. For example,

☰ → ☱ → ☲ → ☳ → ☴ → ☵ → ☶ → ☷ .

(lit. heavenly remedy), dominated by Jumen Star (NDJM); the seventh, *jueming* (lit. finish of life), dominated by Pojun Star (NDPJ); the eighth, *fuwei* (lit. the hidden position), dominated by the two stars, Zuofu (NDZF) and Youbi (NDYB). Of these changes, *shengqi*, *yannian*, and *tianyi* are conventionally supposed to be auspicious to the original Trigram; while the other four, *wugui*, *liusha*, *huohai*, and *jueming* are not.

To make this clearer, we can give a list showing the mutual relationship between any two Trigrams as follows.

mutual relationship

SQ	(good)	ETnw-ETw	ETs-ETe	ETse-ETn	ETsw-ETne
WG	(bad)	ETnw-ETe	ETn-ETne	ETse-ETsw	ETw-ETs
YN	(good)	ETnw-ETsw	ETn-ETs	ETe-ETse	ETne-ETw
LS	(bad)	ETnw-ETn	ETne-ETe	ETse-ETw	ETs-ETw
HH	(bad)	ETnw-ETse	ETn-ETw	ETne-ETs	ETe-ETsw
TY	(good)	ETnw-ETne	ETn-ETe	ETse-ETs	ETsw-ETw
JM	(bad)	ETnw-ETs	ETn-ETsw	ETne-ETse	ETe-ETw

(Sources: *YZJC* , p.198; *SCFM*, pp.3a-4b.)

The genesis of the indications of auspiciousness of these mutual relationships and these terms of judgement is not traceable. In *Yangzhai* doctrines, the spatial order of the eight Trigrams (either in the Anterior-heaven or the Posterior-heaven sequence) and the theory of the Five Elements were taken into account for its explanation⁴⁰. But, this use is not convincing.(See Postscript 5.8.1) No matter how these mutual relationships came into being, they are completely the same in all the written works of *yangzhai* I have come across. These relationships, when lined up in the spatial order of the Posterior-heaven sequence and counted clockwise, constitute eight series, sometimes called the *Younian jue* (the Precept of Yearly Transition.), each headed by a Trigram. They are as follows.

⁴⁰See the *YZDQ*, Bk.1, pp.1a-2b; *YZJC*, pp.197-198.

ETnw(*fuwei*) *---> LS ---> TY ---> WG ---> HH ---> JM ---> YN ---> SQ
ETn (*fuwei*) ---> WG ---> TY ---> SQ ---> YN ---> JM ---> HH ---> LS
ETne(*fuwei*) ---> LS ---> JM ---> HH ---> SQ ---> YN ---> TY ---> WG
ETe (*fuwei*) ---> YN ---> SQ ---> HH ---> JM ---> WG ---> TY ---> LS
ETse(*fuwei*) ---> TY ---> WG ---> LS ---> HH ---> SQ ---> JM ---> YN
ETs (*fuwei*) ---> LS ---> WG ---> JM ---> YN ---> HH ---> SQ ---> TY
ETsw(*fuwei*) ---> TY ---> YN ---> JM ---> SQ ---> HH ---> WG ---> LS
ETw (*fuwei*) ---> SQ ---> HH ---> YN ---> JM ---> LS ---> WG ---> TY

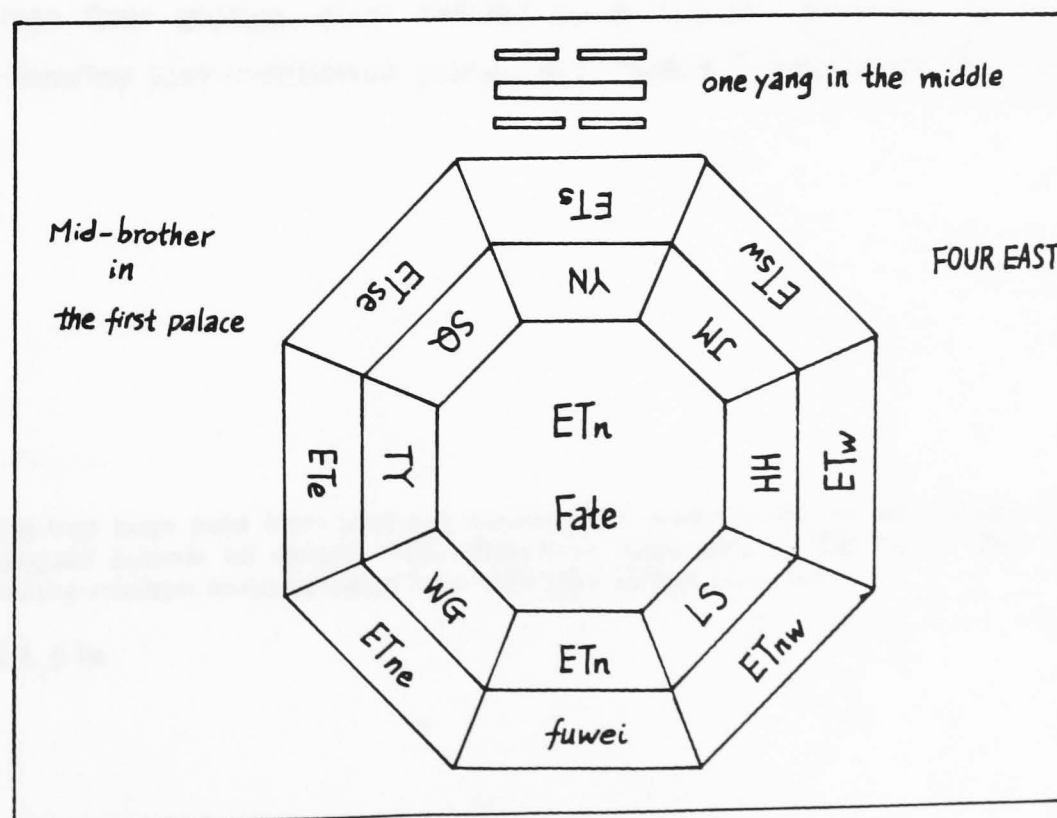
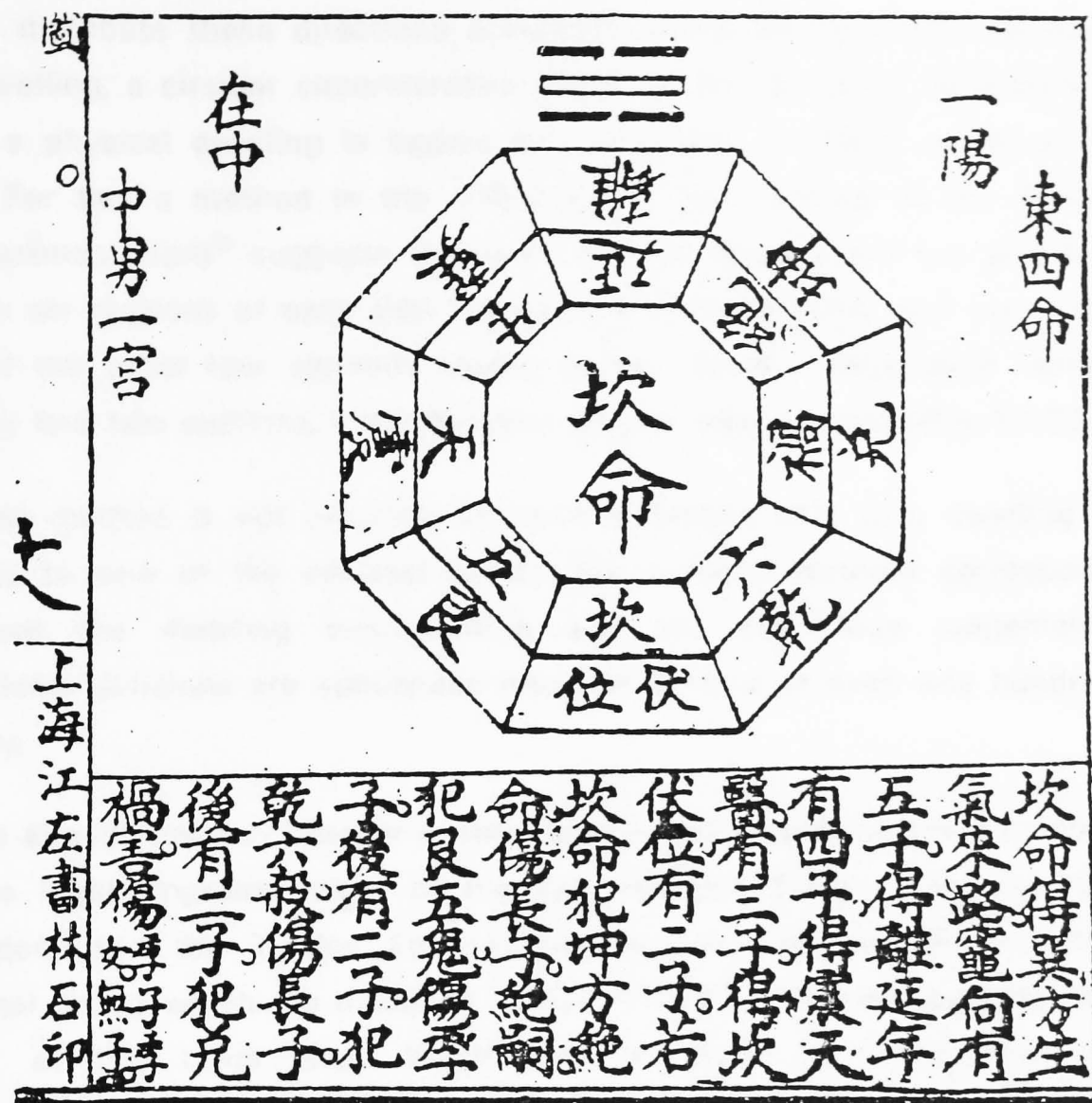
(*: lit. hidden position, a substance position, also called *fude*.)

With the *Younian jue*, a spatial configuration is conceived in *Yangzhai* doctrines for each of the eight categories of dwelling. Along its circumference, each configuration has eight directions, occupied by the Eight Trigrams (in the order of the Posterior-heaven sequence). The association of the *Younian jue* with the eight directions of each configuration gives judgements of auspiciousness for the eight. Thus, for each configuration, there is a set of auspiciousness judgements pertaining to its eight directions. (Fig. 5.4.2.1.)

The eight categories of dwelling are normally divided into two groups, called the Four East Dwellings (the *Dongsizhai*) and the Four West Dwellings (the *Xisizhai*)⁴¹. The horoscopes of householders are also so divided, where they are called the Four East Fates (the *Dongsiming*) and the Four West Fates (the *Xisiming*). The four Easts include Zhen (ETe), Xun (ETse), Kan (ETn) and Li (ETs); the four Wests include Qian (ETnw), Kun (ETsw), Gen (ETne), and Dui (ETw). *Yangzhai* doctrines assert that the people of the Four East Fates should reside in the Four East Dwellings; the main gate, the door, bedrooms of the dwelling, etc., should face or be allocated to the Four East directions. Similarly with the Four Wests. The arrangement of the Four Easts and the Four Wests is closely connected with the *Younian jue*. Either the former has brought forth the latter, or vice versa. Historically, the Four Easts and the Four Wests, predetermined by the 'Two Modes --> Four Images --> Eight Trigrams' evolution of the *Yijing* seem to have come into being earlier than the *Younian*

⁴¹ Presumably this accords with *Yic cosmogony* that the Great Ultimate generated the Two Modes, the Two Modes generated the Four Images, and the Four Images generated the Eight Trigrams. So, the Eight Trigrams are divided into two groups.

Fig. 5.4.2.1. *Younian jue* (YZJC (1748), with the present author's translation)



To distribute these directions accurately along the periphery (or edge) of the dwelling, a circular circumference seems to be the more reasonable. But, since a physical dwelling is square or rectangular in shape, to do so is not easy. For this a method in the *YZDQ* (called the *Fenfang fa*, the Method of Compartmentation)⁴³ suggests that each side be divided into ten sections; the middle six sections of each side belong to a cardinal point, and each adjacent pair of the other four sections belong to one corner. Thus, each corner will occupy two two sections, a combination of two adjacent sides.(Fig. 5.4.2.2.)

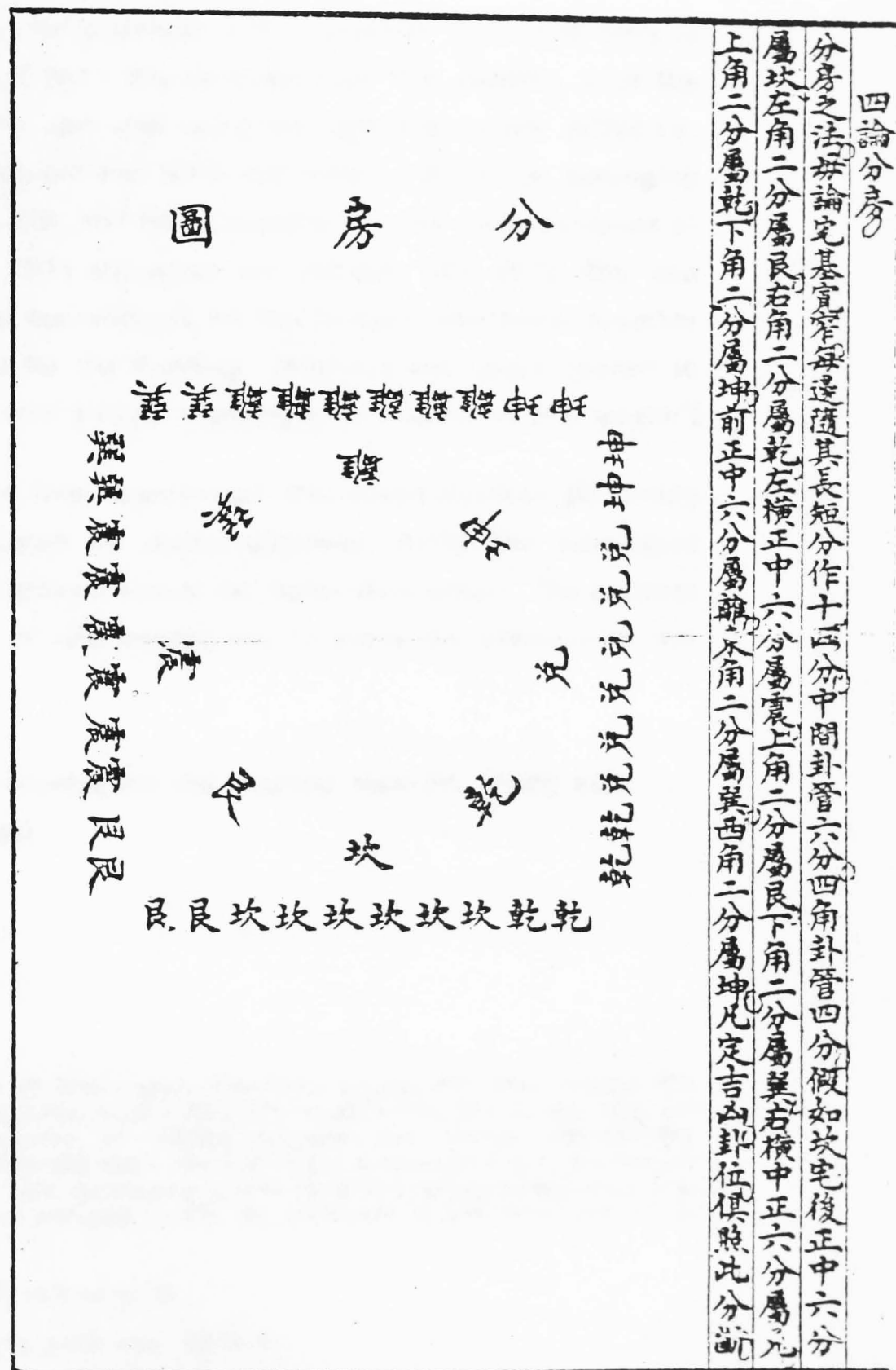
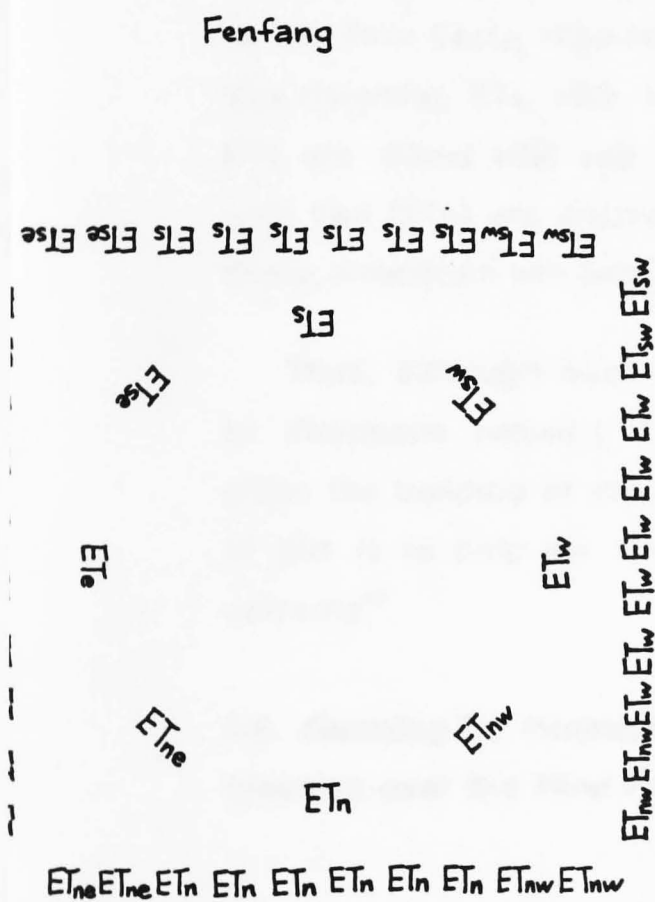
This method is not practical because it applies only to a dwelling facing exactly to one of the cardinal points. For a more accurate correspondence between the dwelling configuration and the auspicious judgement, the directional divisions are subdivided into twenty-four or even one hundred and twenty.

As already seen in Chapter 4, the Twenty-four Directions are a combination of the Eight Trigrams, eight of the Ten Heavenly Stems (HS5 and HS6 are excluded) and the Twelve Earthly Branches. Overlap happens at the four cardinal points which are occupied by ETe, ETw, ETn, ETs, and by EB1, EB4, EB7, EB10, at the same time. When used to help the subdivision of the circumference, a consequential problem is how to merge the twenty-four into eight and make them suitable for the undertaking of *Younian biangua*. For this, the method of *Najia* (accepting HS1) is used to merge the Ten Heavenly Stems to the Eight Trigrams; the *Sanhe* (triplet) is used to merge the Twelve Earthly Branches into four groups, each headed by a Trigram standing at a cardinal point. The overlap just mentioned places the Twelve Branches in the domain of

⁴²This doctrine had been held from very old periods. The great thinker of the Eastern Han, Wang Chong, had argued against its validity. This reflects its popularity by that time. The *Yangzhai* doctrines of some thirteen hundred years later still stick to this principle.

⁴³ *YZDQ*, Bk3, p.1a.

Fig. 5.4.2.2. *Fenfang fa* (YZDQ(1582), with the present author's translation)



the four cardinal Trigrams⁴⁴.

Thus in the use of the Twenty-four Directions, the Four Easts include ETe (also EB4), ETse, ETn (also EB1), ETs (also EB7), HS7, HS8, HS9, HS10, EB5, EB9, EB8, EB12, EB3, and EB11; fourteen directions in total; the Four Wests include ETnw, ETsw, ETne, ETw (also EB10), HS1, HS2, HS3, HS4, EB2, and EB6; ten directions in total⁴⁵.

For a particular dwelling, for instance, if the direction ETs (also EB7) is auspicious, then HS9, EB3, and EB11, are all auspicious. If a dwelling is of the category of Kan (ETn) (i.e., the *Kan zhai*, using the definition in the *SCFM*, i.e., this dwelling turns its back against Kan (ETn) and faces Li (ETs).), i.e. belonging to the Four Easts, then HS10, EB9, and EB5 altogether are the *fuwei* positions of this dwelling; ETs, HS9, EB3, EB11 altogether are *yannian*, HS7, EB12, EB8, and ETe are *tianyi*, HS8 and ETse are *shengqi*. All the thirteen directions, together with Kan (ETn) are auspicious for the dwelling. Windows and doors opened to these directions will bring in vital energy, implying great happiness and wealth⁴⁶.

Thus, although subdivided into twenty-four, the auspiciousness pertaining to directions remains dominated by *Bazhai* doctrines. Along the auspicious sides the building of the compound should be higher than others. The purpose of this is to help the intake of vital energy and to avoid the intrusion of evil currents⁴⁷.

5.5. *Guanjing* (lit. Penetrating courtyards) and *Jiugong feipo* (lit., Flying and mooring over the Nine Palaces)

⁴⁴ As seen in Chapter 4, the method of *Najia* asserts that ETnw accepts HS1, ETsw accepts HS2, ETe accepts HS7, ETse accepts HS8, ETne accepts HS3, ETw accepts HS4, ETs accepts HS9, and ETn accepts HS10. And, the method of *Sanhe* suggests four triplets: EB1-EB5-EB9, EB2-EB6-EB10, EB3-EB7-EB11 and EB4-EB8-EB12. The first triplet is associated with the Element Water and will be accepted by ETn; the second one is with Metal and will be accepted by ETw; the third one is with Fire and will be accepted by ETs; the fourth one is with Wood and will be accepted by ETe.

⁴⁵ *YZCY*, p.9a; *YZJC*, p.136; *SCFM* Bk.3, pp.4a-5b.

⁴⁶ *YZSS* Bk.2, in the *GJTSJC*, Vol.58, p.972; also, *BZZS* Bk.1.

⁴⁷ *YZSS* Bk.3, in the *GJTSJC*, Vol.58, p.977; also, *YZDQ*, Bk.1, pp.2a-11b.

5.5.1. Significance

The *Guanjing* and the *Jiugong feipo* doctrines deal with the decision of auspiciousness of the main building rows crossing the central orientation axis in a dwelling compound, and of individual rooms.

(a) For rows, at least two methods were applied. One is to decide the Tanlang (i.e. Dipper) stars associated with each row; the other is to decide its Element.

In the former, the auspiciousness judgement for each row is directly revealed by its presiding Dipper star which is either determined by the adjacent circumferential directional section, or by the mutual generating principle of the Five Elements; both are cyclical, subject to the difference of *fude*, while for a definite *fude*, a fixed Dipper star is associated with each row. In other words, the spatial framework (grid) is fixed, but the presiding Dipper stars are in cyclical transition, subject to the change of dwelling category. Generally speaking, this method (the *Guanjing*) is an extension of *Bazhai younian* doctrines.

In the latter, although the Element dominating each row is fixedly identified with the spatial framework, the auspiciousness judgement for it is again cyclical, subject to the Element the dwelling as a whole is ascribed to.

(b) For the auspiciousness judgement for rooms, substance and function Elements associated with rooms are identified; the former is static and fixed, the latter is dynamic and cyclical. This essential is not far away from the neo-Confucian understanding of the Five Elements, seen in Chapter 4. In this section, there are at least two ways for determining substance and function Elements for the rooms of a dwelling.

In the one, substance Elements are given by the numerology of the *Luoshu*, function Elements are given by the *Jiugong feipo* method.

In the other, substance Elements are given by the numerology of the *Hetu*, while function Elements are given by the numerology of the *Luoshu*.

Although the roles the numerology of the *Luoshu* plays in the two are inconsistent with each other, the intent to identify substance (fixity) and function (cyclicity), and then to compare the two (an interplay) remains the

same.

5.5.2. Doctrines

5.5.2.1. *Guanjing* and others

For a dwelling compound with a single main building row (i.e. the one crossing the central orientation axis of the compound), called *jingzhai* (lit., a static dwelling), *Bazhai younian* doctrines provided a useful set of guidelines for a geomancer, a builder or a client to follow in conceiving its disposition. (Fig. 5.5.2.1.1.) However, in many cases, the dwelling compound contained more than one main building row. If across the central orientation axis of a dwelling compound, there are two, three, four, or five main building rows (row, *ceng* lit. layer; or *jin*, lit. entry⁴⁸), this dwelling is called *dongzhai* (lit., a dynamic dwelling). For a dynamic dwelling, additional considerations are made for judging the auspiciousness of the main building rows. Named *Guanjing* (lit., Penetrating wells where, well refers to the courtyard, because the courtyard is also called *tianjing* lit., the sky well.), they assert that the first row will be associated with the same Dipper star presiding over the orientation of the dwelling. (Fig. 5.5.2.1.2. & Fig. 5.5.2.1.3.) As for the other main building rows, it is so set that the Dipper star of the latter row would be ascribed to the Element generated by the one associated with the Dipper star of the former row. So, although Dipper stars judge auspiciousness for rows, they are associated with rows by the mutual generating principle of the Five Elements, which is cyclical⁴⁹.

⁴⁸ *YZJC*, p.153.

⁴⁹ Here a problem arises. In the *Younian jue* doctrine, the comments of Trigrammatic interchanges start with *fuwei* (hidden position), a neutral one, without the allocation of any Dipper star and judgement of auspiciousness. (Sometimes it is said that this position is dominated by the two stars, Zuofu (left assistant) and Youbi (the right assistant); but they are not crucial in the judgement of auspiciousness; sometimes they are regarded as auspicious, but more often they are neutral.) In the *YZSS* and the like, the orientation of the entrance of the dwelling compound is associated with *fuwei*. Now, if the entrance (the main gate) faces exactly to the same direction as the orientation of the compound, the first main building row of the dwelling will correspond with no star or Element. Accordingly, the star and the Element of the ongoing rows cannot be decided. This problem is explored in the *YZDQ* and an alternative is given that, if this is the case, the star of the main gate should be derived from the *Younian jue* starting with the seat position of the dwelling. (Fig. 5.5.2.1.3.) (*YZDQ*, Bk6, p.1a.)

Fig. 5.5.2.1.1. *Jingzhai* (YZDQ (1582), with the present author's translation)

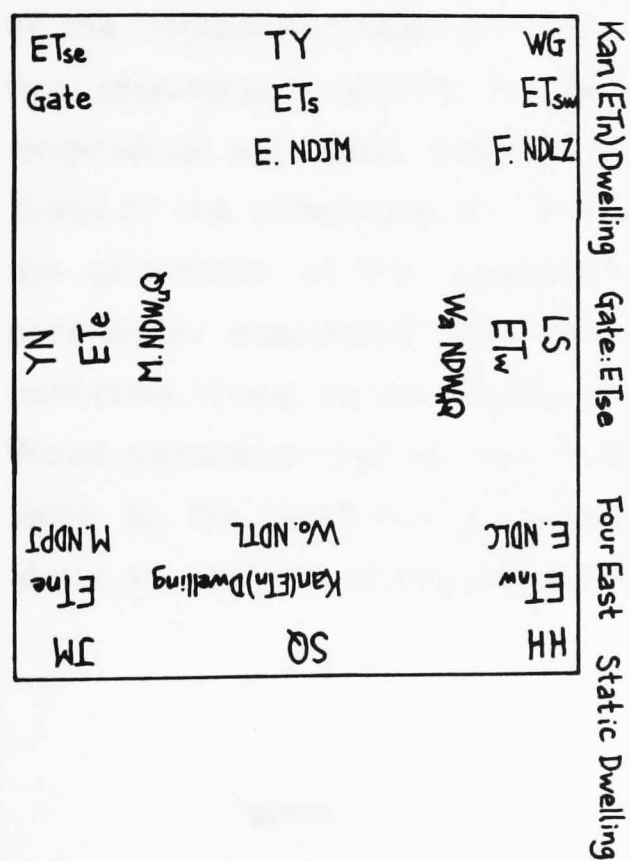


Fig. 5.5.2.1.2. *Guanjing* (YZSS (1590), with the present author's translation). This compound orientates to the north (ETn) while its main gate faces to the northwest (ETnw). In the illustration, the circumferential rectangular band is divided into 24 intervals to articulate the 24 Directional Positions in relation to the dwelling, with auspiciousness judgements (out of the *younian jue*) of the eight cardinal points. Whether or not this band represents physical edifices, either the boundary wall or buildings, is not specified. Certainly, however, the main gate is attached to the circumference and is not counted as one of the main building rows, so that its facing is allowed to differ from the orientation of the compound. Apart from the circumferential rectangular band, there are five rectangles, standing for five main building rows crossing the central longitudinal axis. Now, because ETnw accommodates the main gate, it is the *fuwei* of the compound, and the *younian jue* starting with ETnw turns out that the orientation of the compound pertains to Wenqu-*liusha*-Water which is accordingly associated with the first of the five main building rows. Water generates Wood; so the second row is associated with Tanlang-*shengqi*-Wood. Wood generates Fire; so, the third row is Lianzhen-*wugui*-Fire. Fire generates Earth; so, the fourth row is Jumen-*tianyi*-Earth. Earth generates Metal; so, the fifth row is Wuqu-*yannian*-Metal.

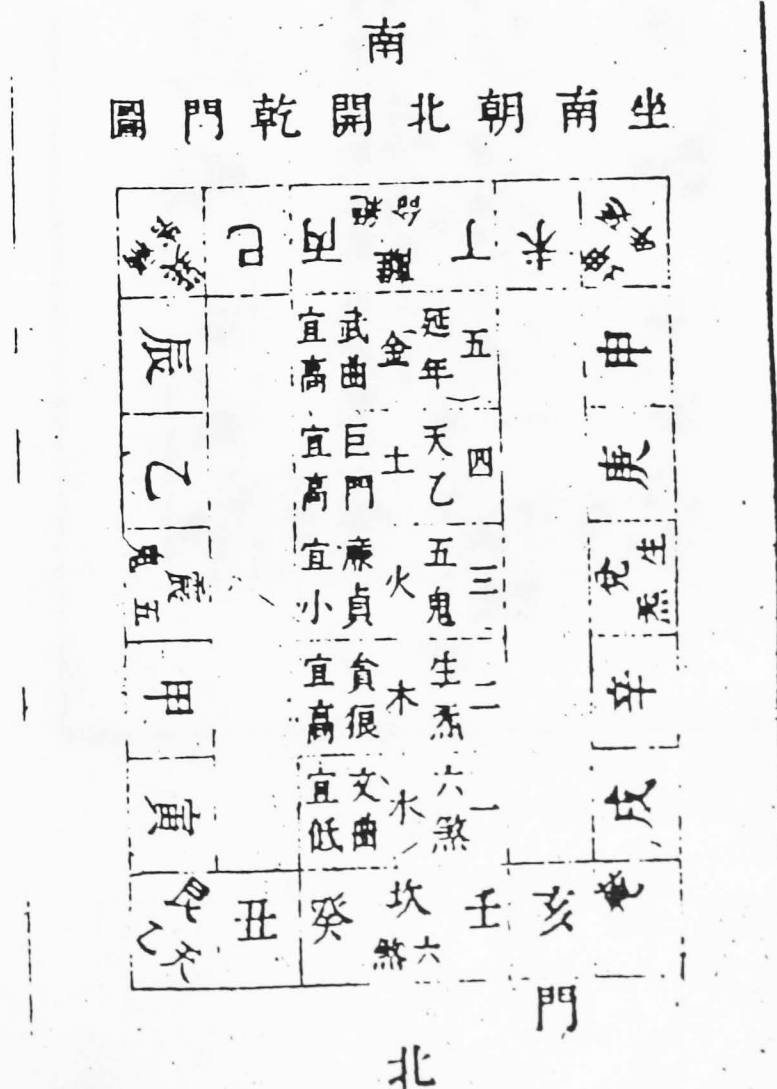
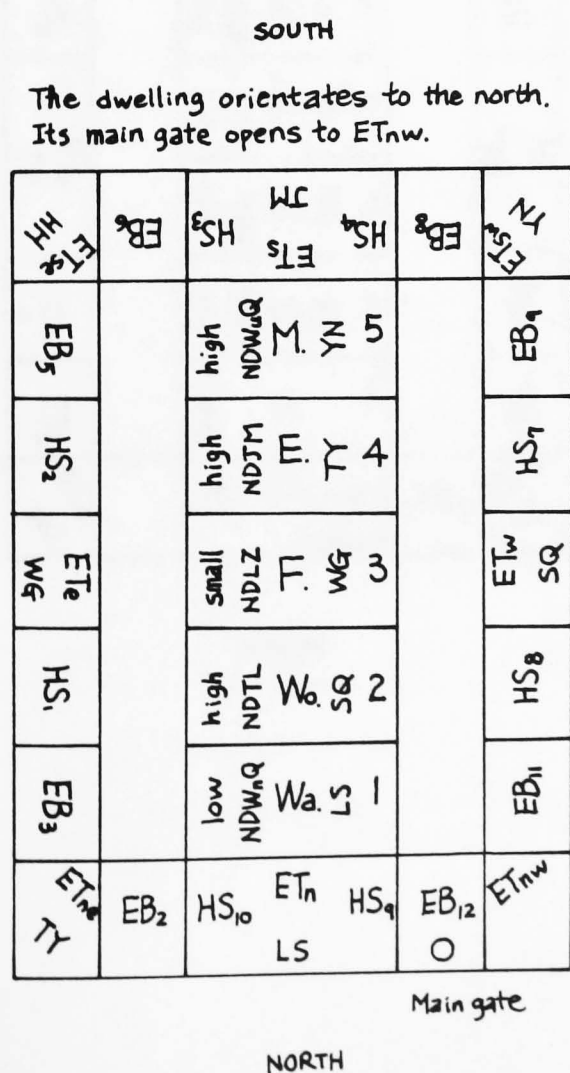


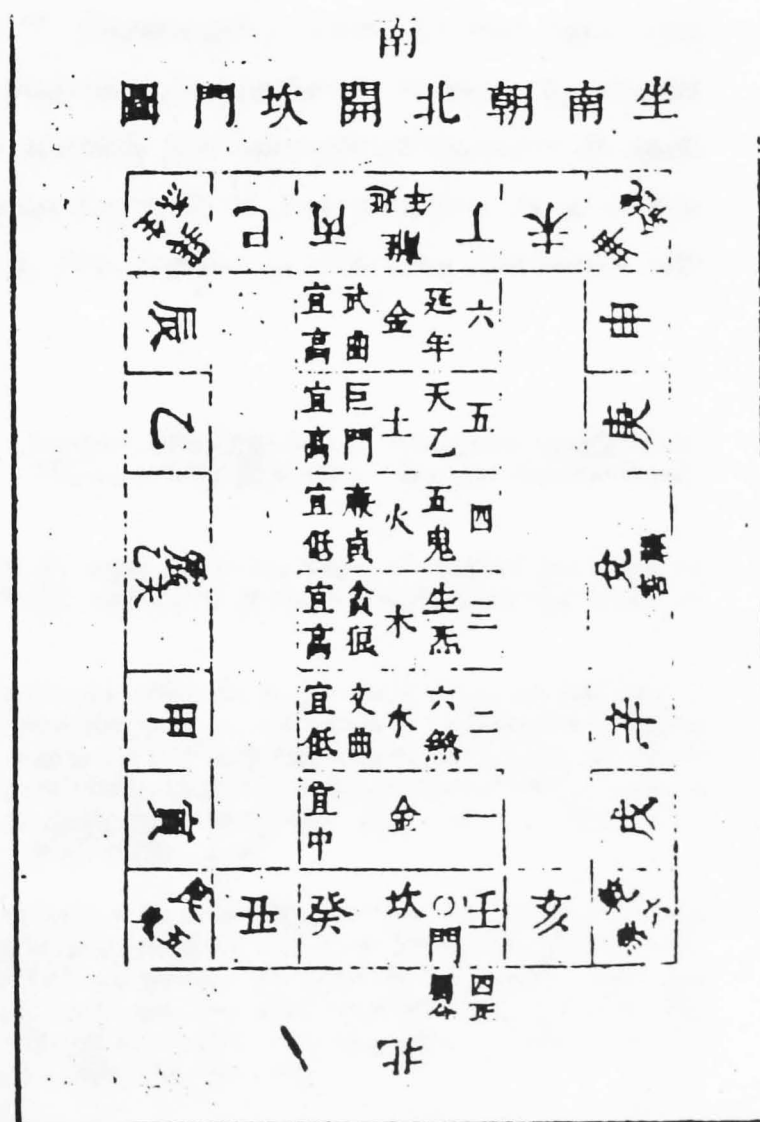
Fig. 5.5.2.1.3. *Guanjing* (YZSS (1590), with the present author's translation)
 This illustration differs from Fig. 5.5.2.1.2. in that (1) the facing of the main gate is in line with the orientation of the compound (2) there are six main building rows crossing the central longitudinal axis. Because of (1), the orientation pertains to *fuwei*. This gives no clue to the association of the main building rows with the Dipper stars. Alternatively, this association is decided through the *yunian jue* starting with the seat directional position (ETs), which turns out that the orientation of the compound alternatively pertains to Wuqu-*yannian*-Metal. So, the first of the six main building rows is associated with Wuqu-*yannian*-Metal. Accordingly, the second row is associated with Wenqu-*liusha*-Water; the third row, Tanlang-*shengqi*-Wood; the fourth, Lianzhen-*wugui*-Fire; the fifth, Jumen-*tianyi*-Earth; the sixth, Wuqu-*yannian*-Metal.

SOUTH

The dwelling orientates to the north.
 Its main gate opens to the north as well.

ET ₆ SQ	EB ₆	YN ET ₅ HS ₃	EB ₈	ET ₁₂ ET ₁₂
EB ₅		high W NDN		EB ₉
HS ₂		high E NDN		HS ₇
ET ₁₀ TY		low F ZLN		ET ₄ HH
		high W TLN		
HS ₁		low W Q		HS ₈
EB ₃		middle M		EB ₁₁
ET ₁₀ N		HS ₁₀ ET ₁ HS ₉ Main gate	EB ₁₂	ET ₁₂ S

NORTH



However, in the correspondence of Dipper stars with the Five Elements, there are cases that two stars are associated with the same Element⁵⁰. Then what will the Fire of Lianzhen-*wugui* generate? The Earth of Jumen-*tianyi* (an auspicious one) or the Earth of Luchun-*huohai* (an inauspicious one)? Again, what will each of the two Earths generate? the Metal of Wuqu-*yannian* (an auspicious one) or the Metal of Pojun-*jueming* (an inauspicious one)? For this, a fixed rule is provided. This is that good generates good, and bad generates bad⁵¹. However, this does not apply to the Water of *liusha* (a bad one) which has no alternative but to generate the Wood of Tanlang (a good one). And the Wood of Tanlang (good) can only generate the Fire of Lianzhen (bad)⁵².

The row ascribed to a good star should be built higher than that with a bad star so as, again, to help the intake of vital energy and the avoidance of evil currents.

There are two alternatives other than the above set of rules: one given in the *YZDQ*⁵³, the other in the *YZJC*⁵⁴. Significantly, both do not take into account Dipper stars and their auspiciousness judgements. Instead, to decide the auspiciousness for each row, both identify the associated Element of each row and compare it with the substance Element of the dwelling as a whole (which accompanies the *fude* Trigram). The theory of the Five Elements will

⁵⁰This correspondence is as the follows: Tanlang-*shengqi*-Wood, Lianzhen-*wugui*-Fire, Jumen-*tianyi*-Earth, Luchun-*huohai*-Earth, Wuqu-*yannian*-Metal, Wenqu-*liusha*-Water, Pojun-*jueming*-Metal.

⁵¹That is, the Fire of *wugui* generates the Earth of Luchun, not the Earth of *tianyi*; the Earth of *tianyi* generates the Metal of Wuqu, not of Pojun; the Earth of Luchun generates the Metal of *jueming*, not of Wuqu.

⁵²This rule seems to apply only to dwelling compounds with up to six rows crossing the central orientation axis, as an additional rule is fixed that the seventh row should accommodate Zuofu (now associated with the Element Wood), the eighth row should be Lianzhen-Fire and the ninth *Yubi* (now associated with the Element Earth). Incidentally, with six or seven main building rows, a dwelling compound is named *bianzhai* (lit., a changeable dwelling); with eight or nine, it is named *huazhai* (lit., a transformable dwelling). (*YZCY*, Bk.1, p.7a.)

⁵³The method provided in the *YZDQ* is suitable only to a south-facing dwelling. If this dwelling has only two building rows crossing its central orientation axis, the north row is associated with Water and the south one Fire; if three rows, the end two remain the same as the above, while the middle row is Earth; if four rows, the south two rows are Fire and the north two Water; if five rows, the middle one is Earth and the others the same as that with four rows; if six rows, the middle two are Earth while the others the same as that with four rows.

⁵⁴Given by Wang Sishan who takes the numerology of the *Hetu* into account, the first row is associated with Water, the second Fire, the third Wood, the fourth Metal, the fifth Earth; then going back to the start, the sixth Water, the seventh Fire, the eighth Wood, the ninth Metal, and the tenth Earth. (*YZJC*, p.153.)

help decide auspiciousness.

For the method in the *YZJC*, the total number of rows is more crucial than each single row. For the dwelling of a definite *fude*, the total number of rows and the total number of rooms in each row are predetermined, as suggested by the *Qingwu jiami* (Master Blue Raven's Secrets of Dwelling)⁵⁵. For a dwelling of Kan (ETn) (associated with Water), one row with one room as well as three rows with three rooms in each are both favourable dispositions. This is because one is associated with Water and three with Wood. Water–Water and Water–Wood are auspicious relationships in the theory of the Five Elements.

5.5.2.2. *Jiugong feipo* and others

The theory of the Five Elements is also applied to the judgement of auspiciousness for rooms in the dwelling.

The rooms of a dwelling compound, like the rows, are counted numerically and associated with Elements by two methods. One is involved with the numerical sequence of the *Luoshu*⁵⁶ and a principle based on *jingyin jingyang* (pure *yin* and pure *yang*) which is commonly asserted in works of *yangzha*⁵⁷. By this method, each room is associated with a substance number, with its colour and Element, for judging auspiciousness and its appropriate usage. To judge auspiciousness, the *Paishan zhangjue* (the Palm Method) is used again, only here the counting order is different. Now the counting starts with the top of the middle finger, then the top of the ring finger and down to its bottom; then goes on to the bottom of the index finger and up to its top⁵⁸. This will be repeated cyclically, if need occurs. A particular name for this order is the

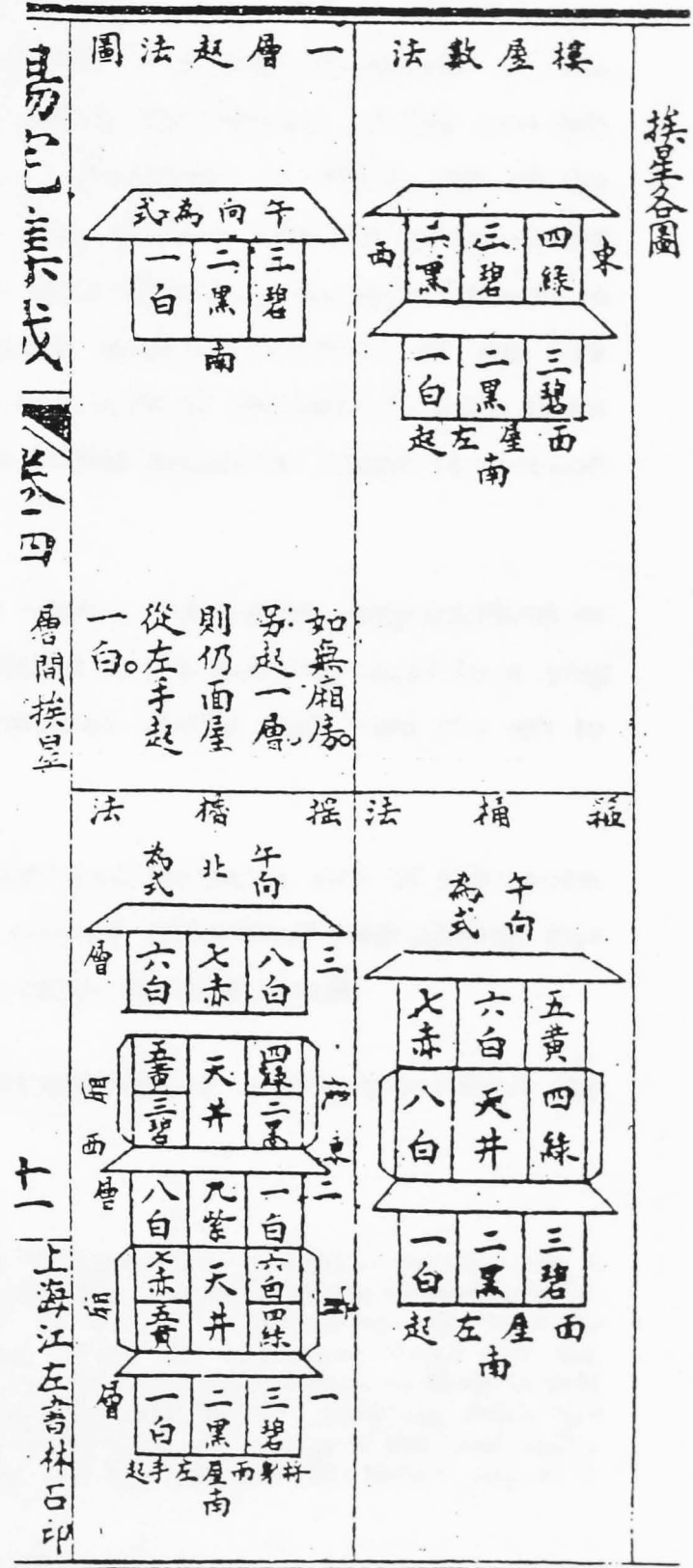
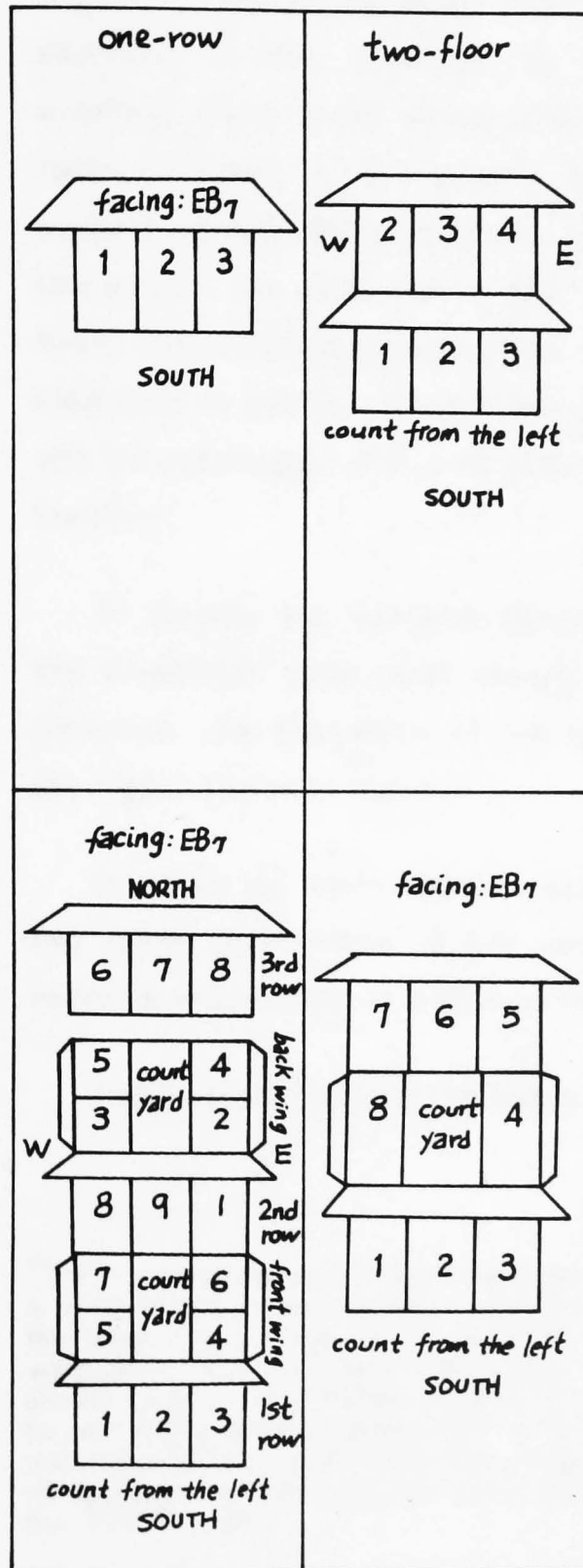
⁵⁵Quoted in the *YZJC*, p.153.

⁵⁶That is, One–White–Water, Two–Black–Earth, Three–Azure–Wood, Four–Green–Wood, Five–Yellow–Earth, Six–White–Metal, Seven–Red–Metal, Eight–White–Earth, Nine–Purple–Fire.

⁵⁷The Twenty-four Directions are divided into two groups, one belonging to pure *yin* the other to pure *yang*. If a compound faces a *yang* direction, the rooms in its first row should be counted from the right hand side; and vice versa. (The counter would stand and face the front of this compound) As for the rooms behind the first row, we see a set of diagrams showing the counting order in the *YZJC*, but without further explanation. (Fig. 5.5.2.2.1.) (*YZJC*, p.159)

⁵⁸Thus, the order is: Middle Five --> ETnw-Six --> ETw-Seven --> ETne-Eight --> ETs-Nine --> ETn-One --> ETsw-Two --> ETe-Three --> ETse-Four, and is cyclical.

Fig. 5.5.2.2.1. An example for the room numeration. (YZJC (1748), with the present author's translation)



Jiugong feipo, which would give each room a guest star (*Kexing*), accompanied with its colour, number and Element. Then, comparing the substance Element of the room with the Element of its guest star, the auspiciousness for the room can be decided by the theory of the Five Elements⁵⁹.

The other method for counting rooms and judging auspiciousness is based on the sequence of the Five Elements in the *Hetu*⁶⁰, and is given in the *SCFM*, where a dwelling of three rows (with five rooms in each row) is given as an example. In this method, the counter should face the orientation of the dwelling. Each room is associated with a substance Element: of the first left room is Water, of the second left is Fire, of the middle is Wood, that of the second right is Metal, and that of the first right is Earth. All the rooms in the three rows are allocated in this way. This association of substance Element is fixed. To judge auspiciousness for the room, another sequence of the Five Elements is applied. This is the Elemental sequence of the *Luoshu*⁶¹. Each room will be associated with one of the Elements in this sequence, called its function Element.

To decide the function Element of the rooms, the *yin* or *yang* attribute of the dwelling's orientation should be considered. If the dwelling faces to a *ying* direction, the allocation of the function Elements should start from the left to the right; and vice versa.

In doing so, each room is associated with two Elements, one of substance, the other of function. If the two have a mutual generating relationship, this room is auspicious; if a mutual overcoming relationship, it is not.

The two methods often come to inconsistent results. There is not even any

⁵⁹For instance, one can judge auspiciousness for the first room from the west of the third row of a south-facing dwelling. Being a dwelling of *yang* orientation, the rooms should be counted from the west. The first row is counted from One-White to Seven-Red; the second row, also from the west, Eight-White to Three-Azure; then the third row. So the first west room of the third row should be ETse-Four-Wood. Because this room is in the third row, so Three-Azure-Wood should be put in the Middle Palace; then on the basis of the *Jiugong feipo*, a guest star Black-Two will moor at the palace ETse-Four-Wood. The Wood underneath will overcome the Earth above, so this room is to be regarded as inauspicious.(See the *Jin zhen* (lit., the Gold Needle), quoted in the *YZJC*, p.156.)

⁶⁰That is, Water(1)-->Fire(2)-->Wood(3)-->Metal(4)-->Earth(5).

⁶¹That is, Water(1) --> Earth(2) --> Wood(3) --> Wood(4) --> Earth(5) --> Metal(6) --> Metal(7) --> Earth(8) --> Fire(9).

common agreement about the *yin* or *yang* attribute for each of the Twenty-four Directions. I can easily find at least three different assertions for this. (See Postscript 5.8.3.) Nevertheless, these variations and uncertainty do not discredit the common intention of *Yangzhai* men to judge auspiciousness for each unit space.

Closely associated with auspiciousness judgement is the determination of space usage. An example is given in the *YZJC*⁶², quoted from the *Zhaifa mishou* (A Secret Teaching on Dwelling). This decides the usage of a room according to its Element in the *Luoshu* numerical order⁶³. Presumably, the Earth room (i.e. the room associated with the Element Earth) can be a kitchen because the kitchen is associated with Fire, and Fire generates Earth. The Wood room can be a kitchen, too, because Wood generates Fire. The Wood room can be installed a ladder which is made of wood, and Wood and Wood will strengthen each other. Likewise, a Water room can be a brewery. And so on⁶⁴.

In fact, *Yangzhai* doctrines have identified some spatial components of function (for domestic living), and their characteristics and Elements, that need special consideration in the disposition of a whole dwelling. These components are often called *liushi* (lit., six things) which I shall examine in the next section.

⁶² *YZJC*, pp.158–159.

⁶³ To make it clearer, I list it as follows.

- [a] The room associated with One-White-Water: can be a study room, a brewery, a mill, a pestle room; but not a stable (or stockade).
- [b] Two-Black-Fire (instead of Earth): can be a kitchen, an ancestral hall; but not a mill, a pestle room, nor a Buddhist hall.
- [c] Three-Azure-Wood: can be a kitchen, a brewery; not a mill-pestle, nor a Buddhist hall, nor a stable (or stockade).
- [d] Four-Green-Metal (instead of Wood): can be a study, a kitchen; not for the ladder.
- [e] Five-Yellow-Earth: can be a kitchen; not a stable (or stockade).
- [f] Six-White-Water (instead of Metal): can be a brewery, for a ladder, a mill; not a kitchen, nor an ancestral hall.
- [g] Seven-Red-Fire (instead of Metal): can be a kitchen.
- [h] Eight-White-Wood (instead of Earth): can be an ancestral hall, or for the ladder.
- [i] Nine-Purple-Metal (instead of Fire): cannot be a kitchen.

⁶⁴ But, others are hardly explainable in this way. The room associated with the Element Fire cannot be a kitchen. It might be that, although Fire and Fire would strengthen each other, too much Fire will cause conflagration. Also, the Element associated with each palace is different from the conventional allocation in the *Luoshu* system, as shown in the bracket following each palace in last note. For this different arrangement, I cannot figure out any reasoning. But, one thing is certain: since the rooms are completely identical in physical features, some justification would be needed for specifying their use.

5.6. *Liushi* (Six things)

5.6.1. Significance

The Six Things (within) of a dwelling form the main places indispensable for domestic living. The gate/door is for going in and out; the well and the oven help nourish life, etc. In the Chinese mind, the happiness of living is insured by the proper arrangement of the Six Things and a set of domestic rituals has been formed since ancient times for worshipping their presiding deities. In a ritualistic sense, altogether they form a dwelling. Their importance continues to be seen in *Yangzhai* doctrines. For auspiciousness, special considerations are made for their allocation in the dwelling. *Yangzhai* doctrines, in some sense, are for judging auspiciousness for every location in and of every category of dwelling. These places (i.e. the Six Things) were often divided into two groups: desirable ones and undesirable ones, so as to fit in with the auspicious and inauspicious directions of the dwelling. So, in this section, the main themes followed remain the same. Either the *Bazhai yunian* or the *Jiugong feipo*, or the combination of the two, is applied again to the setting of a spatial matrix with auspiciousness judgements. The rest task is to fill in the matrix with the Six Things. With the *Yunian jue* and the *Jiugong feipo*, the inner structure, the interplay of cyclicity and fixity, is again indispensable in manipulating the spatial allocation of the Six Things.

5.6.2. Doctrines

Liushi sometimes mean two groups, the *Fangnei liushi* and the *Fangwai liushi* (lit., six things inside the compound and six things outside it; in brief, The Six Things Within and The Six Things Without.). Both are crucial to the consideration of auspiciousness in *Yangzhai* doctrines. Although the term includes the word *liu* (six), the items are not exactly six in number⁶⁵. The Six Things Without include those visually significant features outside the compound, such as towers, kiosks, temples, arches, walls, bridges, streets,

⁶⁵ YZJC, p.139.

roads, stones, mounts, trees, waters, mountains, etc.⁶⁶. The Six Things Within include doors, main gates, wells, ponds, drainage channels, ovens, beds, the ancestral hall, balustrades, toilets, mills, barns, the stable/stockade, etc.⁶⁷.

How did these terms come into being? From the ancient classics, one can find the terms *neishi* (things within), *waishi* (things without) and *liushi zhiren* (six hosts); however, their contents are not directly related to the items of the Six Things Within, or to the Six Things Without. Instead, there had been a set of domestic rituals, called *wusi* (the Five Sacrifices), a responsibility of noblemen in ancient times, of which the five items to worship were closely linked to the Six Things Within mentioned above. The Five Sacrifices were offered to the presiding deities of the main gate (*men*), the inner doors (*hu*), the oven (*zao*), the indoor central place (*zhongliu*), and the lane (*xing*) (In the *Baihu tongde lun* and other texts of the Han, however, the lane was replaced with the well (*jing*)); and were believed to have heralded the statutes of a house. The early Chinese idea of a dwelling is spatial and ritualistic (or sacred). Echoing the rituals of the *Mingtang*, its five components were worshipped in the course of the year, in accordance with the cyclical seasonal succession of the Five Elements. (For details, see Postscript 5.8.4.) I believe that the importance of these components in the early Chinese idea of a house was inherited by the Six Things Within in *Yangzhai* doctrines, though this is not directly verifiable.

In comparison with the Five Sacrifices, the components of a dwelling taken into consideration in *Yangzhai* doctrines have been greatly expanded. It is notable that the term *Neiliushi* (Six Things Within) and the items it comprises, including the five corresponding to the Five Sacrifices, are commonly mentioned in the written works of *yangzhai* I have consulted. However, the term *Wailiushi* (Six Things Without) is seldom seen except in a few works including the *YZJC*, though the features outside the dwelling compound are certainly taken into serious consideration in other writings. We can be sure that the Six Things Within are much more systematically considered than the Six Things Without, and seem to be traceable to the Five Sacrifices of great antiquity. In the *BZMJ* the term *Neiliushi* is replaced with the term *Liushi* and

⁶⁶ *YZJC*, pp.139-152.

⁶⁷ *Ibid.*, pp.207-243.

the items included are exactly six in number: the gate, the road, the oven, the toilet, the well and the mill⁶⁸. The Six Things Without in the same book is more likely a collection of all the significant features outside the compound, of which the judgement of auspiciousness is made far more intuitively than the Six Things Within, and is actually equivalent to the physiognomy of a dwelling and its site, already discussed in Section 5.2. In the *SCFM*, then, the things to be considered for a dwelling are categorised into two groups: the *Neigong liushi* (The six things inside the compound) and the *Waiju* (The surroundings outside the compound). Similar division and nomenclature are also found in the *BZMJ* and in most other works of *yangzhai* So, in the exploration of the Six Things, I will focus on the Six Things Within.

There are several ways of considering the disposal of the Six Things Within in a dwelling. Different ways often result in inconsistency. Here, I shall concentrate on two ways, one represented by the *YZSS* (1), the other by the *SCFM* (2).

(1) For the disposition of the Six Things Within, it is suggested that the oven, the toilet, and the mill be located in the directions whence come the evil currents, so as to suppress them⁶⁹. Here, the oven, the toilet and the mill are regarded as undesirable items. (The negative and the negative make the positive). This manipulation is basically an application of *Bazhai* doctrines. For the dwelling of Kan (ETn) (i.e. Kan is its *fude*), for instance, the considerations are given in the *YZSS* as the follows.

The direction Kan (ETn) is the exact palace of *fude* (the *Fude zhenggong*). In disposing the door, the bedroom, the well, the oven, etc., one should start with Kan, whose sequence (of *Younian jue*) is: ETn ---> *wugui* ---> *tianyi* ---> *shengqi* ---> *yannian* ---> ^{juening→} *huohai* ---> *liusha*

For this definite *fuyuan* (blessed root), it is the most favourable for the householder to reside in the east room of the south row; also favourable in the south room of the east wing, or the middle room of the north row.

...,for this dwelling, south facing is very auspicious; north or east facing is also auspicious; but not west facing.

..., the main gate opening to Xun (ETse), Chen (EB5) and Si (EB6) in the south-east is very favourable, as which is the gate of vital

⁶⁸ *BZMJ*, Bk.1, p.7a.

⁶⁹ *BZMJ*, Bk.1, p.7a; *YZSS* in the *GJTSJC*, Vol. 58, p.970.

qi (*shengqi men*); opening to the exact north or the due south, being gate of *yannian* (longevity), is also desirable.

....

...,the well should be preferably located to EB5 or EB6 in the south-east, i.e., the position of longevity.

...,the kitchen and the oven should be preferably allocated to the north-east positions, e.g., Jia (HS1) or Yin (EB3), which is the direction of *wugui* (five ghosts).

...,the mill (room) should be preferably placed to the north-east, the position of *wugui*, or the west, the position of *huohai* (calamity and harm).

...,the stable/stockade should be preferably placed to the south-east, the position of *shengqi* (vital *qi*) of the dwelling.

..., drainage should be preferably directed to (or from) Jia (HS1) or Yi (HS2), the position of Jumen (implying *tianyi*, the heavenly remedy)⁷⁰.

As asserted here, favourable directions should accommodate the main gate, the bed room, the well, the stable/stockade, the inlet and outlet of drainage; unfavourable ones should be for the kitchen/oven, the mill, the toilet. It is particularly notable that the theory of the Five Elements is not involved in this set of consideration. The auspiciousness pertaining to directions is decided by *Bazhai* doctrines.

(2) Another set of rules is given in the *SCFM* and the like. Here the *Jiugong feipo* doctrine, rather than the *Bazhai* plays an overwhelming part. Let us also take the dwelling of Kan as example. To understand this, it will be helpful to have in mind the Nine-palace matrix of Kan (ETn)⁷¹. (Fig. 5.6.2.1.) The *SCFM* states the following,

One-White occupies the Middle Palace and dislikes the intrusion of Earth stars. (Note: One-White is a Water star.) So, Two-Black (an Earth star) moors at the palace of Qian (ETnw), forming evil currents (*shaqi*) to One-white, and (the palace it stays) is not favourable for the Six Things. Also the Heaven's gate (i.e., Qian (ETnw)) is clean and empty, so it is strictly forbidden to put the toilet here, or the oven. (Three-)Azure-Wood (star) will weaken the *qi* of Water⁷²; it also moors at the land of failure (*baidi*)⁷³. So, this direction is not a

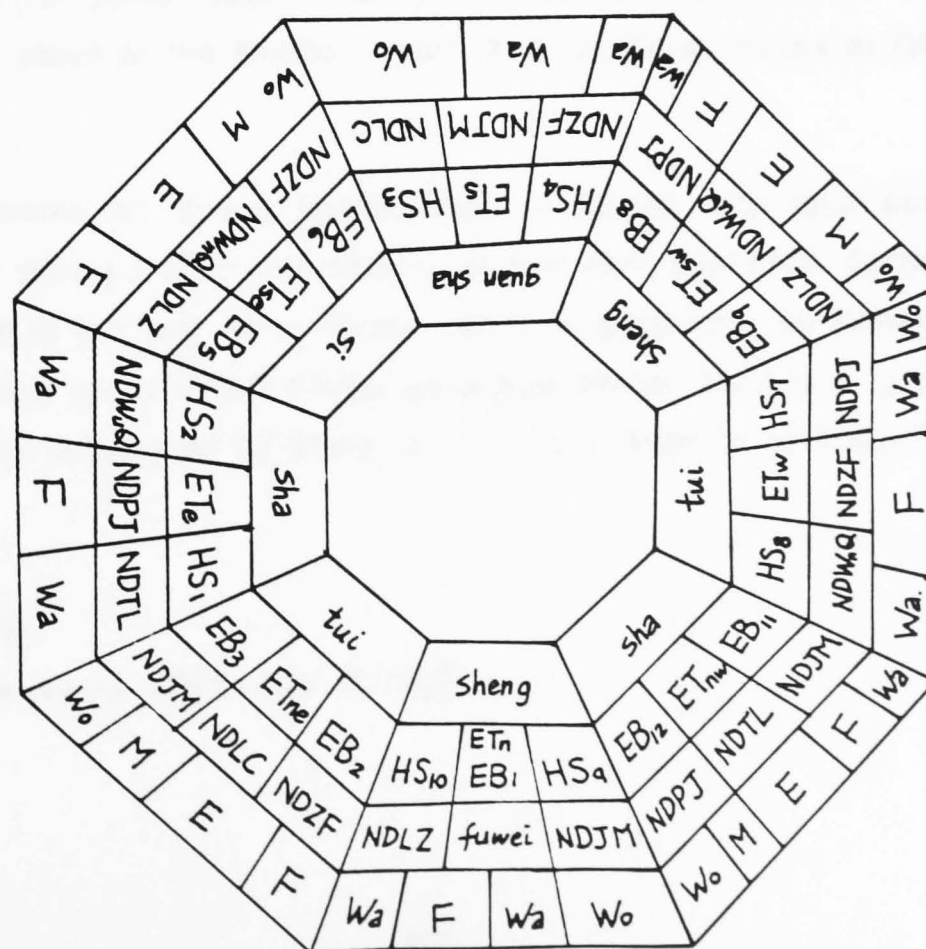
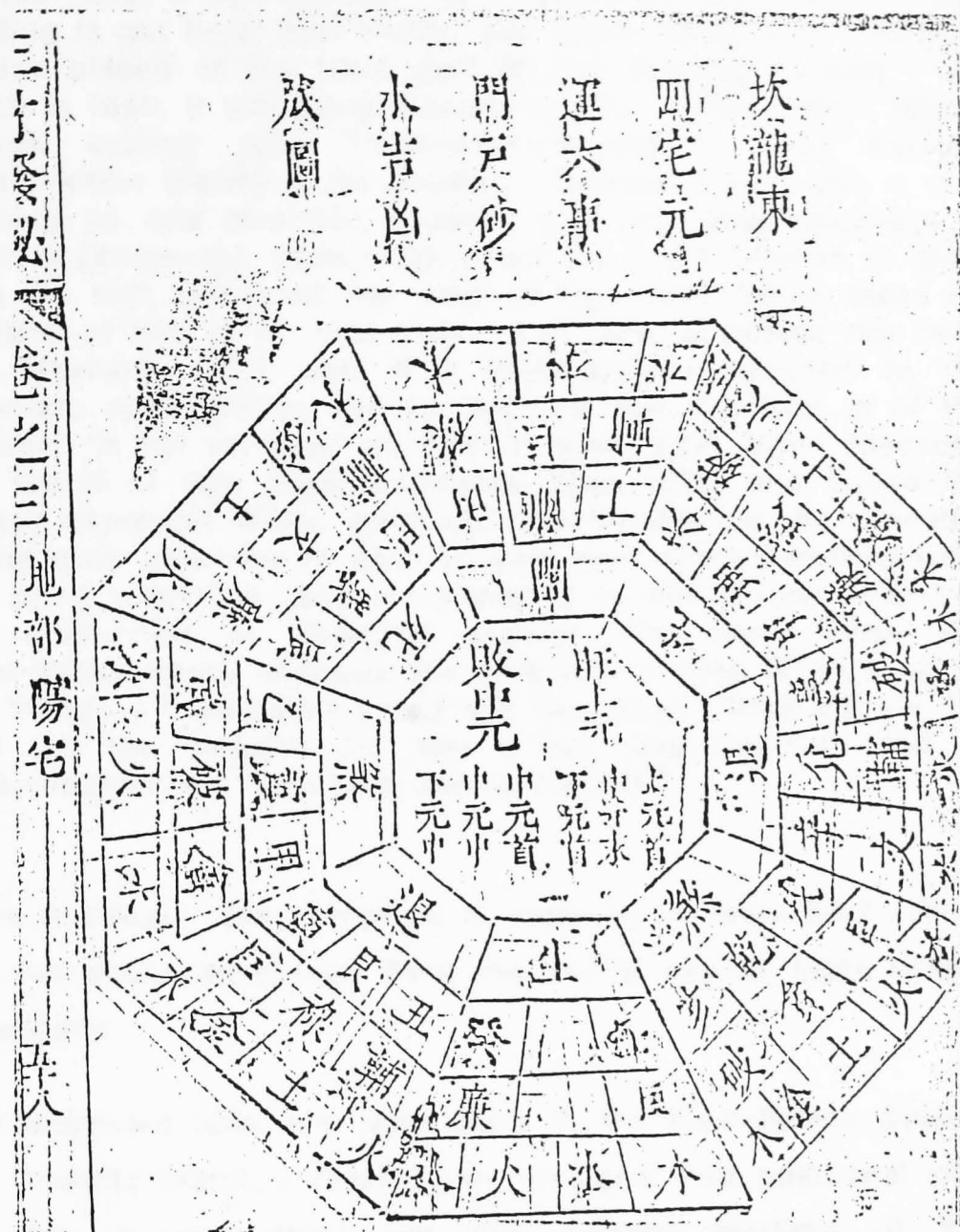
⁷⁰ YZSS in the *GJTSJC*, Vol. 58, p.972.

⁷¹ The figure in the same book, p.58a.

⁷² Water generates Wood; inversely, Wood exhausts Water, so it weakens the *qi* of Water.

⁷³ The reason for this is unclear.

Fig. 5.6.2.1. A spatial matrix with auspiciousness judgements and attribute analyses for the Kan (ETn) Dwelling. (SCFM (1697), with the present author's translation)



desirable one. Wenchang reaches (the position of) Gen (ETne). This direction, if a bed is located, will extend the life of the owner, (as continuously) as the vein of a thread; if a mill is located here, it will exempt the owner from robbery; if a high building is put here, (the owner) will obtain fame; if this location is also placed at the front part of the dwelling (*xiasha*) and which is high, it will bring wealth; so (Four-)Green (also Wood), though leaking (like Three-Azure-Wood), is not harmful. (Five-)Yellow (Earth) is (in nature)... recklessly evil; still, a door opening to this direction accords with the auspiciousness of *yannian* (longevity); (inversely), it will be a big offense to place here the mill, the toilet, the well, or the oven. Wuqu takes the position of Kan (ETn). This means that vital *qi* guards the north (the Heavenly City) wall. If a main gate is opened to this direction, conflagration can be avoided. But the vital *qi* of this direction is not so good as that of Shen (EB9). Why? (Because) the Water of Ren (HS9) generates Shen (EB9) and Seven-Red (Metal) generates Water, both not unfavourable for the allocation of the main gate, nor an oven. A main gate opened to Ding (HS4) can bring wealth. A bedroom allocated to Kun (ETsw) (will) help the cultivation of beautiful women. The male Earth (i.e., Eight-White-Earth) occupies the direction of Zhen (ETe), thus the Six Things (if allocated here,) will be pitiful. (Nine-)Purple Fire flies (to the location of) Xun (ETse); this direction will be favourable for the main gate, but not others⁷⁴.

To make it clearer, this paragraph is analysed in Table 5.6.2. As shown in this table, the above paragraph from the *SCFM* was at least based on the following notions:

(a) The dominant idea, the Nine Stars in the Nine-Palace System of the *Luoshu*, i.e., 1-White-Water, 2-Black-Earth, etc., and their positional shift on the basis of the *Jiugong feipo*. For the definite dwelling of Kan (ETn), 1-White-Water stays at the Middle Palace, 2-Black-Earth moors at Qian (ETnw), etc.

(b) The notions of *sheng* (generating), *si* (dead), *sha* (evil currents), *tui* (degenerating), derived from the theory of the Five Elements. Earth conquers Water, so Earth is an 'evil *qi*' to Water; Wood is generated by Water, so Wood is a 'degenerating *qi*' to Water; Metal generates Water, so it is a 'generating *qi*' to Water; Fire is conquered by Water, so Fire is a 'dead *qi*' to Water⁷⁵. Now, the

⁷⁴ *SCFM* Bk3, p.37a.

⁷⁵ For these notions see the *ZPZY*, p.130; *SCFM* Bk3, p.7a.

nine positions, named with the Eight Trigrams of the Posterior-heaven sequence and the Middle Palace, are each occupied by a star of the *Luoshu* system with its Element. Thus, each position in this definite category of dwelling is a *sheng*, a *sha*, a *si*, or a *tui* position.

Table 5.6.2.

Fuyuan: Kan (ETn)

(a)				(b)		(c)				(d)	
9 stars of Luoshu				relations with 1-white-Wa.		9 stars of North Dipper				six things	
palace & directions											
Tri. incl.				F.E.	jud.	basic	yunian	ways	F.	U.	
1-Wh-Wa mid.						TL	Wo				
2-B1-E	ETnw	EB11	EB12	E -->	Wa sha	JM	E	LSWnQ	Wa	T.M.	A
3-Az-Wo	ETw	HS8	HS7	Wo-->	Wa tui	LC	E	HHLC	E		A
4-Gr-Wo	ETne	EB2	EB3	Wo-->	Wa tui	WnQ	Wa	WGLZ	F	G.L.	B
5-Ye-E	ETs	HS3	HS4	E -->	Wa sha	LZ	F	YNWuQ	M		C D
6-Wh-M	ETn	HS9	HS10	M -->	Wa sheng	WuQ	M	FWFB			C
7-Re-M	ETsw	EB9	EB8	M -->	Wa sheng	PJ	M	JMPJ	M	D.H.	E
8-Wh-E	ETe	HS1	HS2	E -->	Wa sha	ZF	Wo	TYJM	E		A
9-Pu-F	ETse	EB5	EB6	F -->	Wa si	YB		SQTL	Wo	R.M.	C

(about six things:

F., favourable; U., unfavourable; A, all six things;
B, bed, pestle & tower; C, door & gate;
D, pestle, toilet, well, & oven; E, bedroom.

about four ways:

T.M., Heaven's Gate; D.H., Earth's Door;
R.M., Man's Gate; G.L., Ghost's Road.

others:

Tri., Trigram; incl., included directions;
F.E., Five Elements; jud., judgement.)

(c) The allocation of the nine Dipper stars. Two ways of doing this are used in the quotation above: [1] the basic order of these stars. [2] The order of the *Yunian jue* starting with Kan.

(d) In the Posterior-heaven sequence, the four corner Trigrams, Qian (ETnw), Kun (ETsw), Gen (ETne), Xun (ETse) are sometimes particularly named Heaven's

The disposition of the Six Things is thus decided by a set of considerations in the *SCFM* far more complicated than those provided in the *YZSS*. Also, the principle that the undesirable items should be placed at inauspicious positions is not held absolutely in the *SCFM*.

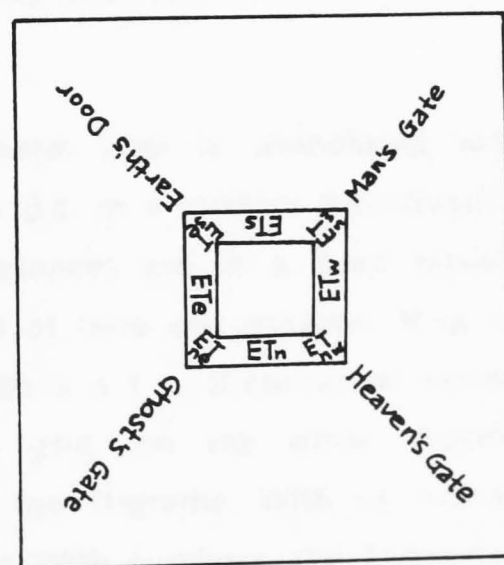
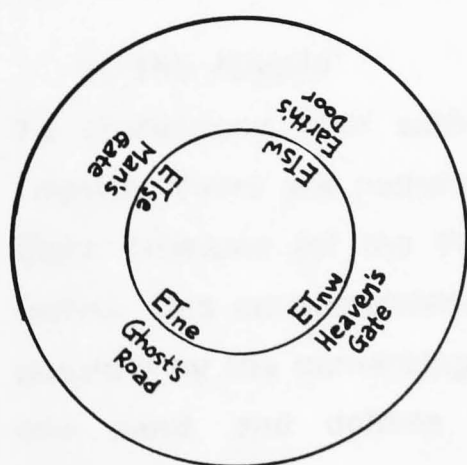
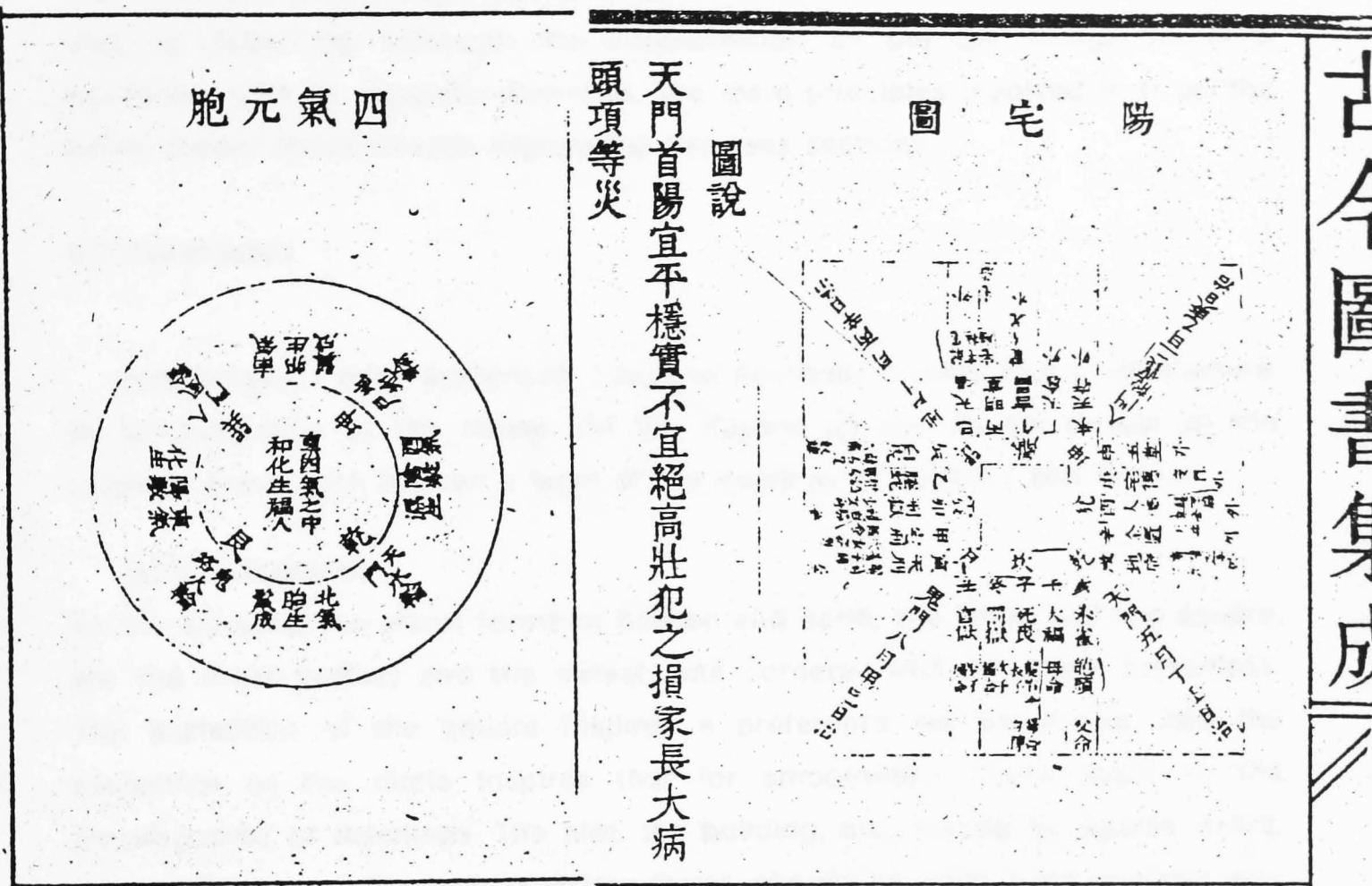
Both ways involve the same two tasks. One is to judge auspiciousness for the directions of a definite dwelling category. The other is to examine the suitability of these directions for the Six Things. The former repeats the methods of *Bazhai yunian* and *Jiugong feipo*. The latter involves the identification of the nature of Six Things, roughly dichotomised into desirable and undesirable items. The desirable items are allocated to auspicious directions; the undesirable ones to inauspicious directions. This dichotomy is not so simple and arbitrary as it appears at a glance. Elsewhere in *Yangzhai* doctrines we have seen the complexity and contradictory in identifying the nature of the Six Things. For example, the gate or the door is recognised as an opening which allows *qi* into the dwelling directly. It is a desirable item and is hoped to let in good quality and good quantity of *qi*. For good quality, it should face auspicious directions. For good quantity, its size should accord with auspicious measurements.

Another primary item is the *zao* (oven). Some *Yangzhai* men regard this as a desirable item because it gives warmth and cooked food to benefit human life. Some regard it as undesirable because it turns everything into ashes. A third group seem to adopt a compromise and identify two parts from the oven: its base and its door (*huomen*), and suggest it should sit in an inauspicious position while open its fire door to an auspicious one.

The consideration for water ways in *Yangzhai* doctrines is even more complicated. Water in the mind of *Yangzhai* men is metaphoric of wealth. So, a water way is a desirable item. Water ways should be undulating in shape, so as to slow down the speed of water flows and make the *qi* of Water (i.e. *qi* of wealth) pause in the dwelling. This applies to the water ways of the Six Things Within, mainly drainage. The drainage way collects the heavenly water (the

⁷⁶See the illustration of the *JTXNQNHJJ* and the *HDZJ*, both in the *GJTSJC*, Vol. 58.

Fig. 5.6.2.2. The four corner Trigrams associated with heaven, earth, man and ghosts. (left, *JTXNQNHJJ* ; right, *HDZJ* ; all in *GJTSJC* (1726), with the present author's translation)



rainwater), so its inlet and outlet should not go through the directions of the Earthly Branches. Also, the turning points of its undulation should be fixed by the directions of Heavenly Stems and Trigrams. The combination of turning points should be set deliberately. And so on. (For detail, see Postscript 5.8.5.)

The purpose of identifying the nature of the individual Six Things is to fit them properly into the spatial framework set up with the *Bazhai yunian* or the *Jiugong feipa*. So, although the consideration of the Six Things forms a significant part of *Yangzhai* doctrines, the main principles involved in it on the whole repeat those already explored in previous sections.

5.7. Conclusion

Structurally, I have presented *Yangzhai* doctrines around four main themes: (a) physiognomy of the house, (b) the *Fuyuan* (c) the *Bazhai yunian* (d) the *Jiugong feipa*, each is seen a facet of the interplay of cyclicity and fixity.

(a) Physiognomy

To the Chinese, the visual forms of heaven and earth, the circle and the square, are the most perfect and the purest, one cornered and the other cornerless. The perfection of the square inspires a preference for exactitude; and the perfection of the circle inspires that for smoothness. These apply to the physiognomy of dwellings. The plot, the building, etc., should be square, exact; the water route and other irregular forms should be undulating, without any sharp angle. In one word, it is a preference for *tuanyuan fangzheng* (lit., roundly circular, square and exact). It is an interplay of fluidity and stability. This is a figurative facet of the interplay between cyclicity and fixity.

(b) The *Fuyuan*

To correspond man with dwelling, man's natal year is associated with a Trigram. Years are numerated in three cycles (i.e. in a cyclical transition). The Eight Trigrams (of the Posterior-heaven sequence) are in a fixed positional matrix. This correspondence is a combination of time and position. It is made possible by the numerology of the *Luoshu* which is a 1 to 9 numerical series on one hand, and defines a fixed positional grid, on the other. Positional correlation enables its correspondence with the Trigrams. With its numerical series, it gives the Trigrams a numerical order. With numbers, the Trigrams can be numerated and associated with natal years.

So, the inner structure, the interplay of cyclicity and fixity is perceptible in *Fuyuan* doctrines. Or, structurally, *Fuyuan* doctrines are propelled by an interplay of temporal cyclicity and positional fixity.

(c) The *Bazhai younian*

Bazhai doctrines are an attempt to give the dwelling of a given category auspiciousness judgements along its circumference. The latter is simplified and represented by eight sides, to accord with the positional matrix of the Eight Trigrams.

Each Trigram can be changed into any other Trigram through line replacements, and related to another with a certain judgement of auspiciousness. This is applied to the relation between the substance Trigram of a dwelling and any of its eight circumferential (positional) Trigrams. The line replacements starting with any Trigram are in a cyclical transition. Accordingly, each auspiciousness judgement will move cyclically within the spatial framework of the eight sides, subject to the cyclical change of the dwelling category (called the *Yunian jue*). But for a definite dwelling category, the auspiciousness judgement for each direction is fixed. In this sense, the interplay of cyclicity and fixity is perceptible in *Bazhai* doctrines. It is an interplay of linear cyclicity and spatial fixity.

(d) The *Jiugong feipo*

It is mainly in judging auspiciousness for the rooms of a dwelling that each room is identified and given substance and function Elements. The substance Elements are fixed, implying fixity; the function Elements are dynamic and in cyclical transition. The comparison between the two with the help of the theory of the Five Elements, gives auspiciousness judgements for rooms. In this procedure, the *Jiugong feipo* is an important manipulation. It will give a guest star to each of the nine palaces (with the fixed stars) of the *Luoshu*

So, the four themes utilise the interplay of cyclicity and fixity differently. The physiognomy of dwellings demonstrates an interplay between the smooth and the right-angled. The *Fuyuan* and the *Bazhai younian* make manifest an interplay between the temporal/linear and the spatial/positional. The *Jiugong feipo* exemplifies an interplay between substance and function. Thus, firm evidence is obtained that the conceptual schema, the interplay of cyclicity and fixity, is perceptible in the written works of *yangzhai*

5.8. Postscripts

5.8.1. The *Yunian jue* and the Five Elements

The correspondence of the Nine-palace sequence with the Posterior^e-heaven Trigram sequence (in spatial order) associates each Trigram with an Element. So, ETnw and ETw are associated with Metal; ETe and ETse, with Wood; ETne and ETsw, with Earth; ETs, with Fire; ETn, with Water. If, alternatively, we check the list of mutual relationships⁷⁷ with the associated Element of each Trigram, we reach another list as follows.

Mutual
Relationship

SQ (good)	Metal-Metal	Fire-Wood	Wood-Water	Earth-Earth
WG (bad)	Metal-Wood	Water-Earth	Wood-Earth	Metal-Fire
YN (good)	Metal-Earth	Water-Fire*	Wood-Wood	Earth-Metal
LS (bad)	Metal-Water*	Earth-Wood	Wood-Metal	Fire-Earth*
HH (bad)	Metal-Wood	Water-Metal*	Earth-Fire*	Wood-Earth
TY (good)	Metal-Earth	Water-Wood	Wood-Fire	Earth-Metal
JM (bad)	Metal-Fire	Water-Earth	Earth-Wood	Wood-Metal

(*: cases against the principles of the Five Elements.)

In the theory of Five Elements, the relationship of mutual overcoming between two Elements is normally inauspicious. They are: Metal-->Wood, Wood-->Earth, Earth-->Water, Water-->Fire, Fire-->Metal.(A-->B means A overcomes B) The relationship of mutual generating is auspicious. They are:

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mutual relationship

SQ (good)	ETnw-ETw	ETs-ETe	ETse-ETn	ETsw-ETne
WG (bad)	ETnw-ETe	ETn-ETne	ETse-ETsw	ETw-ETs
YN (good)	ETnw-ETsw	ETn-ETs	ETe-ETse	ETne-ETw
LS (bad)	ETnw-ETn	ETne-ETe	ETse-ETw	ETs-ETw
HH (bad)	ETnw-ETse	ETn-ETw	ETne-ETs	ETe-ETsw
TY (good)	ETnw-ETne	ETn-ETe	ETse-ETs	ETsw-ETw
JM (bad)	ETnw-ETs	ETn-ETsw	ETne-ETse	ETe-ETw

(Sources: *YZJC* , p.198; *SCFM*, pp.3a-4b.)

Metal>>Water, Water>>Wood, Wood>>Fire, Fire>>Earth, Earth>>Metal.(X>>Y means X generates Y) The meeting of two identical Elements is not harmful. Applying these principles to the above list, we see some contradictory cases (marked with *).

Thus the mutual relationships between any two Trigrams are not convincingly explained by the theory of Five Elements.

5.8.2. The *Youniàn jue* and the two Fours

Although the grouping into the Four Easts and the Four Wests seems to reflect the Two Modes of the *Yi*, *yin* and *yang*, it does not group the Trigrams by their *yin* or *yang* attribute, if the *yin* or *yang* is determined by the even or odd number of the sum of lines each Trigram contains (the unbroken line is counted one and the broken line counted two), as asserted in the Appendix of the *Yi jing*⁷⁸. Following this principle, *yang* Trigrams are ETnw, ETe, ETn and ETne; *yin* Trigrams are ETsw, ETse, ETs and ETw.

It should be noted that one of the earliest extant *Yangzhai* writings, the *HDZJ* of the Tang, contains the doctrine of the two Fours, but the grouping in it does follow the *yin* or *yang* attribute of Trigrams, with the two groups called the Four *Yin* and the Four *Yang*. The Four *Yin* occupy the SE, S, SW, and W directions and the Four *Yang* occupy the NW, N, NE, and E. This accords with the principle of *jingyin* (pure *yin*) and *jingyang* (pure *yang*) asserted in the same book and followed in some of the works of *yangzhai* of the period I have focussed on. The *HDZJ* places emphasis on the harmony of *yin* and *yang*. For the dwelling of the Four *Yin*, the directions of *yang* attribute are auspicious, and vice versa. In this book, moreover, no attempt is made to associate the category of dwelling with the horoscope of the householder.

So, we see a great difference between the *HDZJ* and the works of *yangzhai* of the period we are concentrating on (i.e. the period between the late Ming and the early Qing). The Four *Yin* and the Four *Yang* might be an early form of the Four Easts and the Four Wests. At least the intention to group into two in

⁷⁸ *Shuogua zhuan* Chapter 10; *Xici* Part II, Chapter 4. (*SSJZS*, Vol.1, p.0168 & p.0185.)

accordance with the Two Modes is shared by both.

Another explanation for the grouping of the Four Easts and the Four Wests is based on the matrix of the Anterior-heaven Trigram, which holds that the two Trigrams having the relationship of *tiāndì dìngwèi* (literally, [The symbols of] Heaven and Earth received their determinate positions, Legge's translation.), i.e. Qian and Kun, as well as the two of *shānzé tóngqí* (Literally, [The symbols of] mountains and collections of water interchanged their influences, Legge's translation) are grouped into the Four Wests. The two of *léifēng xiāngfú* (literally, [The symbols of] the thunder and wind excited each other the more, Legge's translation), as well as the two of *shuǐhuo bùxiāngshè* (literally, [The symbols of] water and fire did each other no harm, Legge's translation) are grouped into the Four Easts. But, this explanation is not convincing because the Anterior-heaven sequence does not imply a spatial order; instead it is a system of four pairs: Heaven and Earth, mountain and swamp, thunder and wind, water and fire. Also, there is no necessity for the grouping of the two pairs, heaven-earth and mountain-swamp, into one, and of thunder-wind and water-fire, into the other.

Another explanation has been given by Wang Kentang⁷⁹. He explains that the four pairs of Trigrams having the mutual relationship of *shèngqí* are each derived from the same Bigram. ETnw and ETw are generated from the Bigram *taiyang* (the old *yang*). In other words, *taiyang* generated two Trigrams: one accepts an additional *yang* line and becomes the Trigram ETnw; the other accepts an additional *yin* line and becomes the Trigram ETw. Likewise, ETs and ETe are generated from the Bigram *shaoyin* (the young *yin*); ETse and ETn are generated from the Bigram *shaoyang* (the young *yang*); ETsw and ETne are generated from the Bigram *taiyin* (the old *yin*). In each pair, the two Trigrams come from the same root, while one with an additional *yang* line, the other with an additional *yin* line. Each pair come from the same root and harmonise with each other (the harmony of *yin* and *yang*). (Fig. 5.8.2.1.) So, in each pair the two are auspicious for one another.

As for the four pairs of Trigrams having the mutual relationship of *yǎnnián* (longevity), Wang also explains these by the harmony of *yin* and *yang*. The pair

⁷⁹ YZJC, p.197.

of ETnw and ETsw are father and mother; the pair of ETe and ETse are the eldest brother and the eldest sister; the pair of ETn and ETs are the mid-brother and the mid-sister; the pair of ETne and ETw are the youngest brother and the youngest sister. That the Eight Trigrams are considered as the eight members of a family is taken for granted because this is given in the Appendix of the *Yijing*

As for the four pairs of Trigrams having the mutual relationship of *tiānyī* (heavenly remedy), Wang attributes this to the fact that the numerical combination of the two Trigrams of each pair is either 5 or 15, i.e., a multiple of 5. The father, ETnw is associated with 9; the mother ETsw 1; the eldest brother ETe 8; the eldest sister ETse 2; the mid-brother ETn 7; the mid-sister ETs 3; the youngest brother ETne 6; the youngest sister ETw 4. Thus the numerical combination of the pair, ETnw and ETne, is 15; of ETn and ETe, 15; of ETse and ETs, 5; of ETsw and ETw, 5. (Fig. 5.8.2.1.)

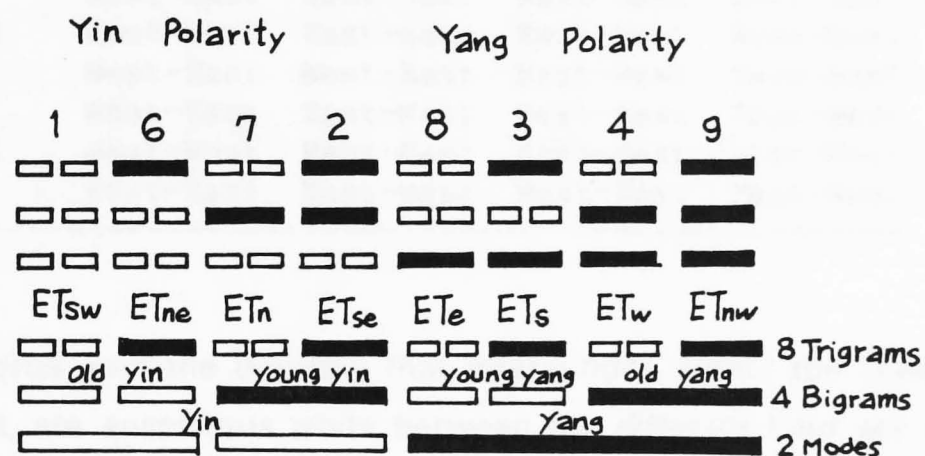
How is the number of each Trigram determined? Wang says that the way of *yang* progresses to its extremity, so the father is given 9,..., the youngest brother is given 6; and that the way of *yin* goes backward to its extremity, so the mother is given 1,..., the youngest sister is given 4. However, this explanation is not satisfactory if we think that a Trigram of *yang* should be associated with an odd number and a Trigram of *yin*, with an even number. Putting this aside, this numerical designation is exactly the outcome of the correspondence between the Anterior-heaven sequence and *Luoshu* numerology. (Fig. 5.8.2.2.) The number 5 (and its multiples) is to the Chinese numbers of completeness (or perfection). As already seen in Chapter 4, 5 is the number of the centre. In the magic square of *Luoshu*, the central number is 5; the sum of any three numbers in a straight line is always 15. This makes sense for the auspicious relationship of the above four pairs of Trigrams.

The other four relationships, not being in accordance with any of the above principles, are thus inauspicious.

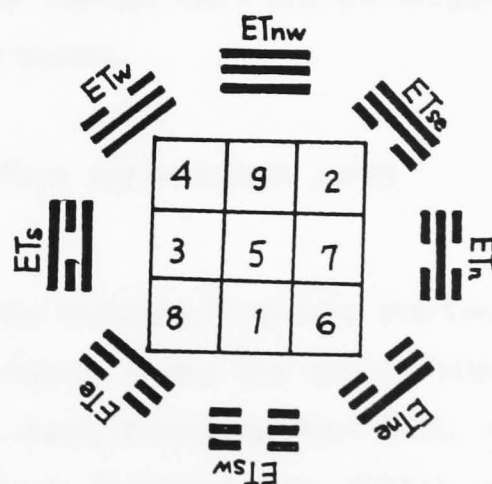
Wang's explanations seem to make sense, provided one accepts the principles he based them on. However, it is doubtful that an arrangement (i.e., the Four Easts and the Four Wests) should have been set up on the basis of different principles. One cannot help but suspect Wang's reasoning came after the arrangement of the Four Easts and the Four Wests.

Fig. 5.8.2.1. (above) The bifurcation from the Two Modes, the Four Images, to the Eight Trigrams. (The present author's illustration). The associated numbers are presumably determined by the correspondence shown in Fig. 5.8.2.2.

Fig. 5.8.2.2. (below) The correspondence between the Anterior-heaven and the *Luoshu* systems. (The present author's illustration)



The Great Ultimate



Nevertheless, if we take the grouping of the Four Easts and the Four Wests for granted and replace the name of the eight Trigrams with either 'east' or 'west', we find that all the mutual relationships between any two Trigrams in the same Four (i.e., either West-West or East-East) are auspicious and that all the mutual relationships between any two Trigrams from a different Four (i.e., either East-West or West-East) are not. The list is as follows.

Four Easts:		Four Wests:			
	ETe			ETnw	
	ETse			ETsw	
	ETn			ETne	
	ETs			ETw	
<hr/>					
SQ	(good)	West-West	East-East	East-East	West-West
WG	(bad)	West-East	West-East	West-East	West-East
YN	(good)	West-West	East-East	East-East	West-West
LS	(bad)	West-East	West-East	East-West	East-West
HH	(bad)	West-East	East-West	West-East	East-West
TY	(good)	West-West	East-East	East-East	West-West
JM	(bad)	West-East	East-West	West-East	East-West
<hr/>					

This accords with the doctrine that interactions within the same Four, be it East or West, are auspicious while between the different Four are not. So, with this reverse examination, it can be seen that the grouping into the Four Easts and the Four Wests might be to meet the *Younian jue* or *Younian biangua* (lit., the Precept of Yearly Transition or the Interchange of Trigrammatic Lines with Yearly Transition).

On the other hand, if the grouping of the Four Easts and the Four Wests is taken for granted, one would explain the auspiciousness of the mutual relationships of any two Trigrams very well. So, I assume that these mutual relationships (out of the *Younian jue*) are developed from the arrangement of the Four Easts and Four Wests.

5.8.3. *Jingyin jingyang* (Pure *yin* and pure *yang*)

The method frequently adopted is to take the two positions, Chen (EB5) and Shu (EB11) as the boundary. Along the circumference, the twelve directional positions from south to west, including Chen (EB5), are associated with *yin*, the twelve from north to east, including Shu (EB11), with *yang*(Fig. 5.8.3.1.) This method roughly accords with the chart of the Great Ultimate, showing the

area-division of the Two Modes. This might be the earliest arrangement because it occurs in the *HDZJ*⁸⁰. But why EB5 and EB11 are chosen as the boundary is unknown.

Another arrangement takes Yin (EB3) and Shen (EB9) as the boundary. (Fig. 5.8.3.2.) The twelve directions from Yin (EB3) to Kun (ETsw) are *yang* and the others are *yin*⁸¹.

A third arrangement is seen in the *SCFM*, which regards the four cardinal points as *yang* and the four corners as *yin*. Then, again, on the basis of the methods of *Najia* and *Sanhe*, each of the Twenty-four Directions will be either *yin* or *yang*. That the four cardinal Trigrams are *yang* and the four corners are *yin* is presumably derived from the association of the *Luoshu* with the spatial sequence of the Posterior-heaven Trigrams. In this way, the cardinal four are associated with odd numbers, so they are *yang*, the four corners are associated with even numbers, so they are *yin*⁸². The Geomancer's compass in De Groot's book also shows this kind of arrangement.(Fig. 5.8.3.3.)

5.8.4. *Liushi* and the Five Sacrifices

The terms *neishi* (things within) and *waishi* (things without) are found in the *Quli* chapter of the *Li ji* (The Record of Rites),

As ruling over all under the sky, (the king) is called 'The Son of Heaven'....when he ascends by the eastern steps, and presides at a sacrifice, if it be thing within (*neishi*) his style is, 'I, so-and-so, the filial king'; if it be thing without (*waishi*), 'I, so-and-so, the inheriting king'⁸³.

As pointed out by the commentator (Kong Yingda of the Tang) of the Chinese text, 'the thing within' means the sacrifice to the ancestor and 'the thing without' means the great sacrifice to Heaven and Earth. So, the former is

⁸⁰ *GJTSJC*, Vol. 58, p.684; *YZDQ*, Bk.5, p.10a. *YZJC*, p.138.

⁸¹ *Yeguang ji* (lit., the Night Light Collection), quoted in the *YZJC*, p.157.

⁸² See *DLRZXZ*, Bk.7b, p.13a.

⁸³ J. Legge's translation in J. Legge (1967), Vol.1, p.107; with my modification; *LJ*, in the *SSJZS* (1978), Vol.5, p.0079.

Fig. 5.8.3.1. *Jingyin jingyang* (YZJC (1748), with the present author's translation)

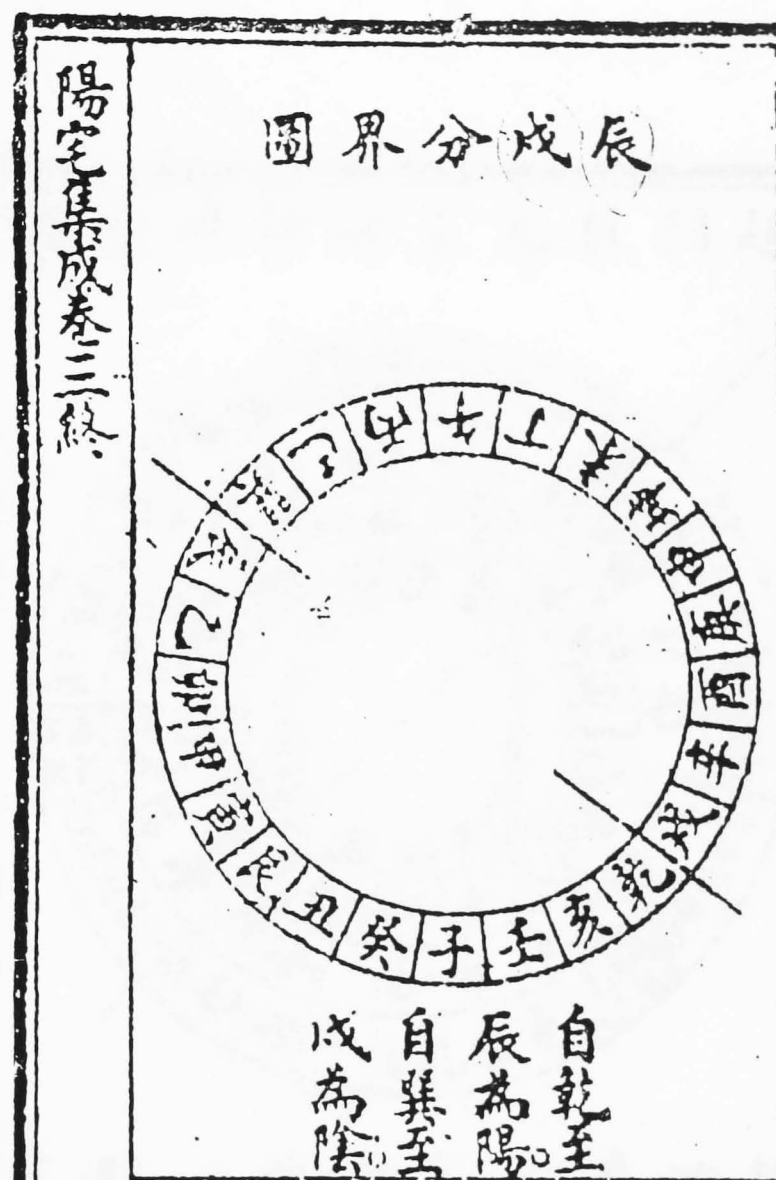
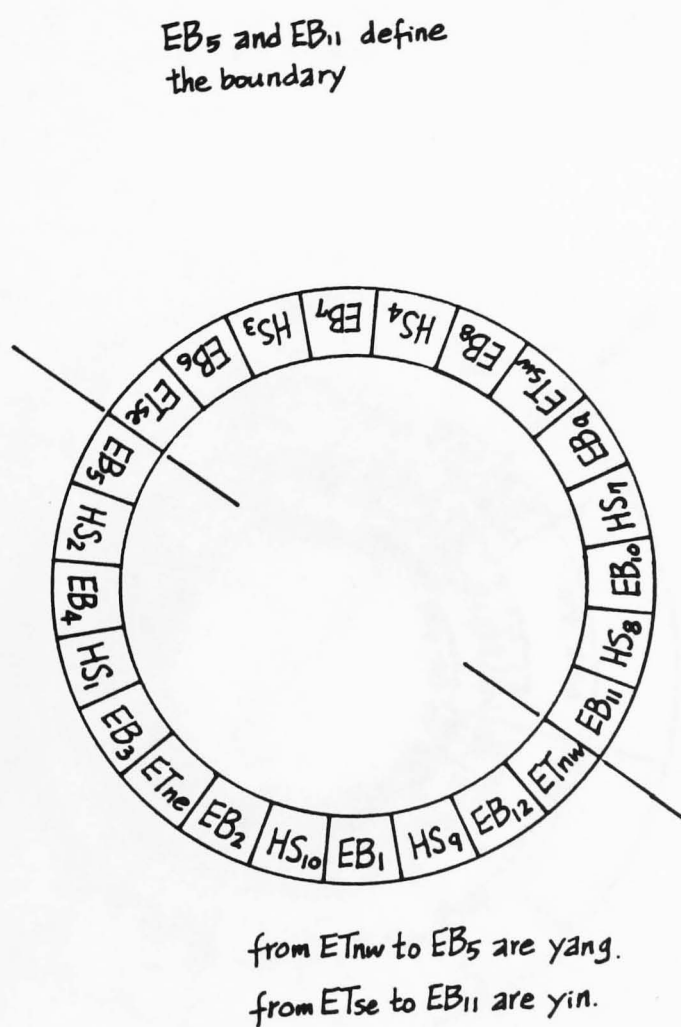


Fig. 5.8.3.2. *Jingyin jingyang*. (YZJC (1748), with the present author's translation)

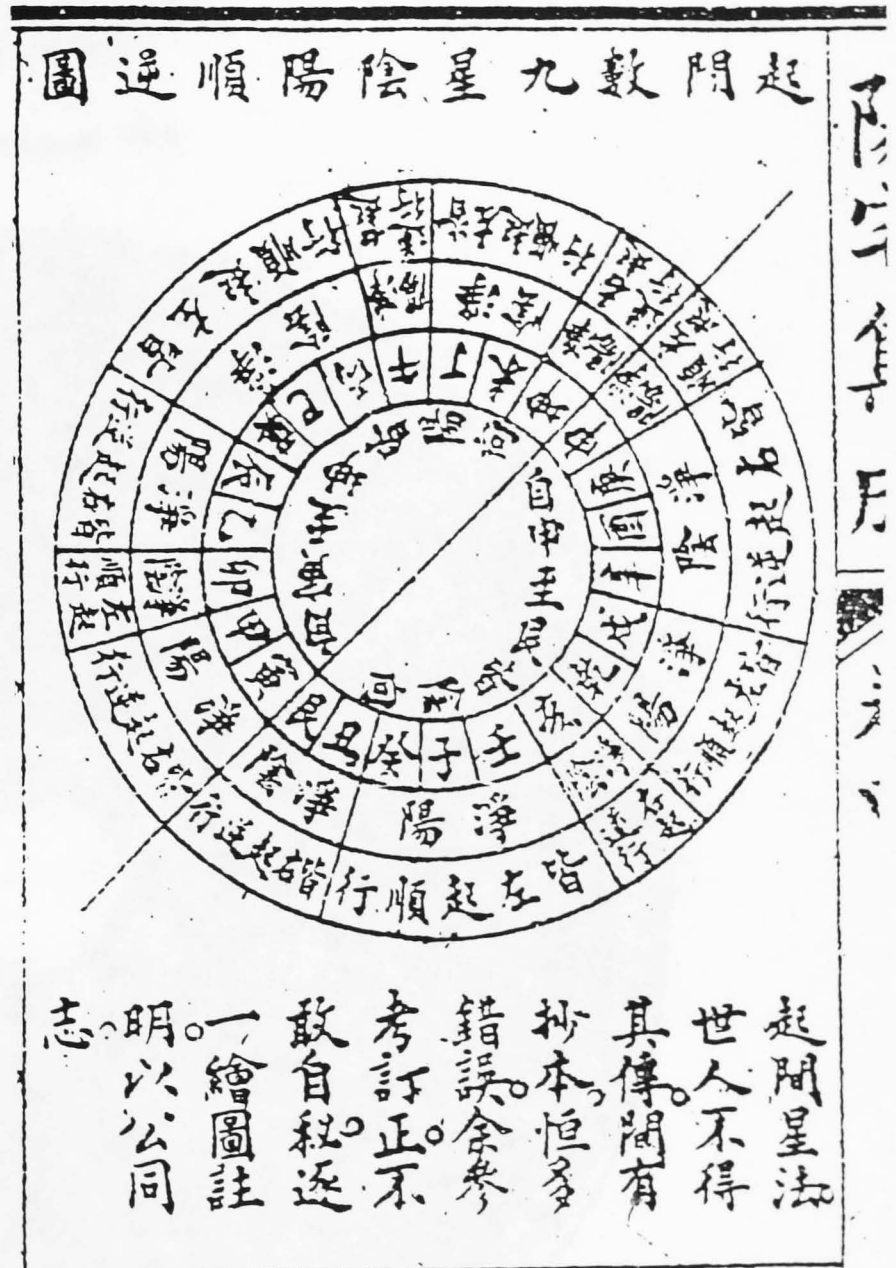
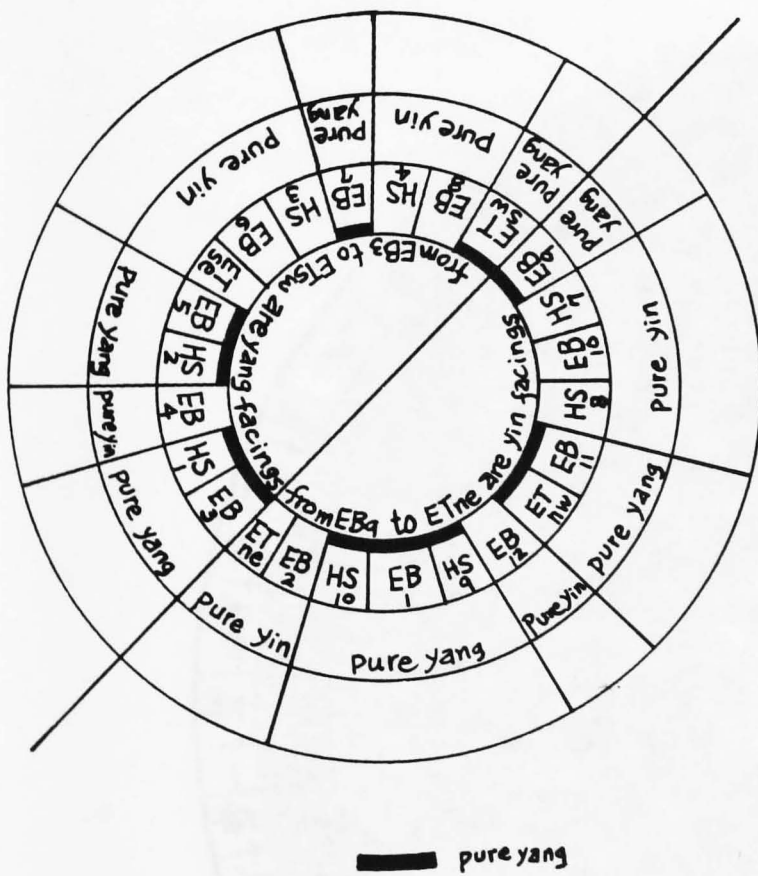
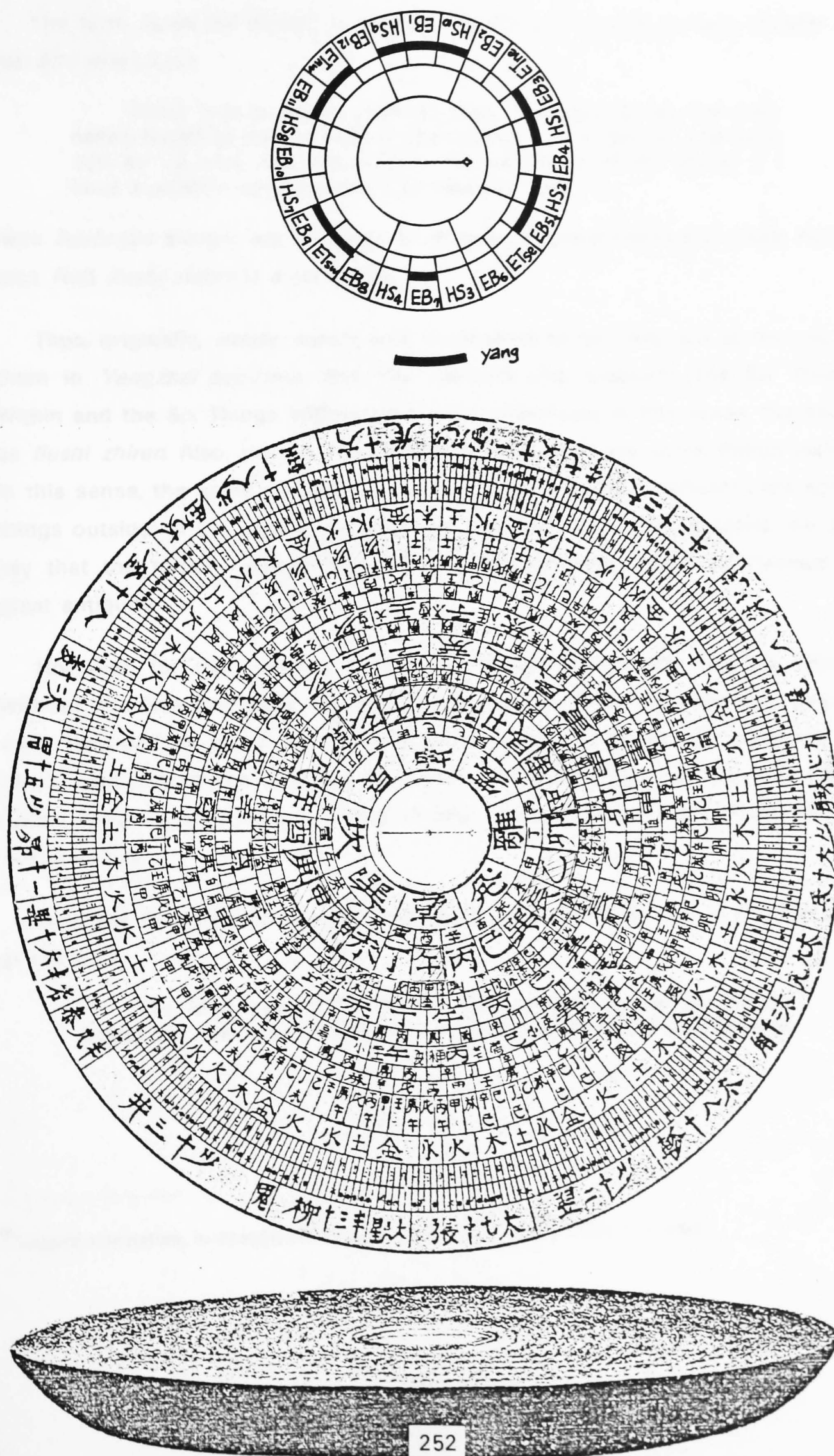


Fig. 5.8.3.3. *Jingyin jingyang*. (De Groot, J.J.M. (1892), with the present author's translation)



an indoor activity at the ancestral temple; the latter is an outside activity at the altars for Heaven and Earth. These are the original meanings of the Thing Within and the Thing Without.

The term *liushi* (six things) is seen in the *Ganshi* (Speech at Gan) chapter of the *Shu jing* (*SJa*),

There was a great battle at Gan. (Previous to it), the king called together the six nobles (the leaders of his hosts), and said, 'Ah! all ye who are engaged in my six hosts (*liushi zhiren*), I have a solemn announcement to make to you....⁸⁴'.

Here *liushi* (six things) are six kinds of military responsibilities (or posts, ranks, etc.). And *liushi zhiren* is a collective.

Thus, originally, *neishi*, *waishi*, and *liushi* seem to be irrelevant to the use of them in *Yangzhai* doctrines. But, the *neiliushi* and *wailiushi* (The Six Things Within and the Six Things Without) are also collectives; in this sense, the same as *liushi zhiren*. Also, the Six Things Within (*neiliushi*) are some things inside; in this sense, the same as *neishi*. The Six Things Without (*wailiushi*) are some things outside; in this sense, the same as *waishi*. If these are accepted, we can say that the terms *neiliushi* and *wailiushi* are inherited from the classics of great antiquity.

However, for the contents of the Six Things Within and the Six Things Without, the Five Sacrifices are of closer relevance. The Five Sacrifices (*wusi*) were recorded in many places in ancient classics, such as the chapters of *Liyun*, *Quli*, *Jifa* of the *Li ji*, the 29th year of Duke of Zhao of the *Zuo zhuan* (*ZZb*). They are also seen in books of later periods, such as the *Baihu tongde lun* (*BHTDL*).

How the Five Sacrifices come into being is unknown to me. In Chapter *Jifa* of the *Li ji*,

The king (*wang*(*)), for all the people, appointed (seven altars) for the seven sacrifices: -- one to the superintendent of

⁸⁴ Legge's translation, in J. Legge (1899), p.77; *SJa* in the *SSJZS* Vol. 1, p. 0098.

the lot (*siming*); one in the central indoor place (*zhongliu*)⁸⁵; one at the gates of the city wall (*guomen*); one in the roads leading from the city (*guoxing*); one for the discontented ghosts of kings who had died without posterity (*taili*); one for the guardian of the door (*hu*); one for the guardian of the oven (*zao*)⁸⁶. He also has seven corresponding altars for himself.

A feudal prince (*zhuhou*), for his state, appointed (five altars for) the five sacrifices: -- one for the superintendent of the lot; one in the central indoor place; one at the gates of the city wall; one in the roads leading from the city; one for the discontented ghosts of princes who had died without posterity (*gongli*). He also had five corresponding altars for himself.

A Great Officer (*daifu*) appointed (three altars for) the three sacrifices: -- one for the discontented ghosts of his predecessors who had died without posterity (*zuli*); one at the gates of his city; and one on the roads leading from it (*xing*).

An officer of the first grade (the lowest grade) appointed (two altars for) the two sacrifices: -- one at the gates (*men*), and one on the roads (outside the gates) (*xing*).

Other officers and the common people had one (altar and one) sacrifice. Some raised one altar for the guardian of the door (*hu*); and others, one for the guardian for the oven (*zao*)⁸⁷.

This gives the idea that the king appointed seven sacrifices; the Feudal prince, five sacrifices; the Great officer, three sacrifices; the most junior officer, two sacrifices; and ordinary people, one sacrifice. A difference, however, can be seen in the *Quli* chapter of the same book,

The son of Heaven (*tianzi*) sacrifices (or presents oblations) to Heaven and Earth; to the (spirits presiding over the) four quarters; to (the spirits of) the hills and rivers; and offers the five sacrifices (of the house), -- all in the course of the year. The feudal princes (*zhuhou*) present oblations, each to (the spirits presiding over) his own quarter; to (the spirits of) its hills and rivers; and offer the five sacrifices (of the house), -- all in the course of the year. Great Officers (*daifu*) present the oblations of the five sacrifices (of the house), -- all in the course of the year. (Other) officers (*shi*(*)) present oblations to their ancestors⁸⁸.

In the second quotation, the Great officers (*daifu*) offered five sacrifices, while

⁸⁵ Legge's original translation is the central court for the admission of light and rain from the roofs. But, since it is an indoor space, 'court' is not a good word. More discussions for this will be seen latter. See J.Legge(1967), Vol.2, pp. 206-207. (*LJ*, Bk46, in *SSJZS*, Vol.5, pp.0801-0802.)

⁸⁶ Legge's translation is 'furnace'. See the J.Legge(1967), Vol. 2, pp. 206-207. (*SSJZS*, Vol.5, pp.0801-0802.)

⁸⁷ J.Legge(1967), Vol.2, pp. 206-207. (*SSJZS*, Vol.5, pp.0801-0802.)

⁸⁸ J.Legge(1967), Vol.1, p.116. (*SSJZS*, Vol.5, p.0097.)

in the first quotation, they made only three. The commentator (of the Chinese text) explained this inconsistency with the difference of dynasty: the former is the Zhou system while the latter is the Shang system. In the former quotation, the five sacrifices were specified; while in the latter they were not. The inclusion '(of the house)' in the latter is given by Legge. The commentator, however, specified the five as the gate (*men*), the inner door (*hu*), the interior central place (*zhongliu*), the oven (*zao*), the road (*xing*). But he did not acknowledge the source he used. Presumably, he followed the *Yueling* chapter of the *Li ji*,

In the first month of spring, ...Its sacrifice is that at the door (*hu*), and of the parts of the victim the spleen has the foremost place....In the second month of spring... Its sacrifice is at the door, and of the parts of the victim the spleen has the foremost place....In the last month of spring... Its sacrifice is at the door....and of the parts of victim the spleen has the foremost place⁸⁹.

Following this formula, in the three months of summer the sacrifice is "that at the oven (*zao*), and of the parts of victim the lungs have the foremost place⁹⁰." In the Middle Season, the sacrifice is "that at the interior central place (*zhongliu*); and of the parts of victim, the heart has the foremost place⁹¹." In the three months of autumn, the sacrifice is "that at the gate (*men*); and of the parts of victim the liver has the foremost place⁹²." In the three months of winter, the sacrifice is "that at the lane (*xing*); and of the parts of the victim the kidneys have the foremost place⁹³."

Therefore, it is in the *Yueling* that the names of sacrifice were given fully and later specified as the Five Sacrifices. It is also not until this chapter that the meaning of 'all in the course of the year' (in the quotation from the *Quli* chapter) is clear; and that the Five Sacrifices are 'of the house' is made manifest. Inversely, the five sacrifices altogether formed the system of a house. In the *Liyun* chapter of the same book,

⁸⁹J.Legge(1967), Vol.2, pp.249-310. (*LJ*, Bks.14-15, in *SSJZS*, Vol.5, pp.0297-0305.)

⁹⁰Ibid. (*LJ*, Bks. 15-16, in *ESEZ*, Vol.5, pp.0305-0320.)

⁹¹Ibid. (*LJ*, Bk. 16, in *SSJZS*, Vol.5, p.0322.)

⁹²Ibid. (*LJ*, Bks.16-17, in *SSJZS*, Vol.5, pp.0322-0340.)

⁹³Ibid. (*LJ*, Bk.17, in *SSJZS*, Vol.5, pp.0340-0349)

In this way government is the means by which the ruler keeps and protects his person, and therefore it must have a fundamental connection with Heaven. This uses a variety of ways in sending down the intimations of Its will. As learned from the altars of the land, these are (receptivity and docility) imparted to the earth. As learned from the ancestral temple, they are benevolence and righteousness. As learned from the altars of the hills and streams, they are movement and activity. As learned from the the five sacrifices (of the house) they are the statutes (of their various spirits)⁹⁴.

What matters is the statement, "As learned from the five sacrifices (of the house), they are the statutes (of their various spirits)." '(Of the house)' and '(of their various spirits)' are again two inclusions by Legge. Legge has a very good reason to do so because, as held by the commentator (Kong Yingda of the Tang), "In the five sacrifices, there are the deities of the interior central place, the gate, the door, the oven and the road, and altogether they heralded the statutes of a house⁹⁵." This statement is crucial because it implies:(a) without the Five Sacrifices there would not have been statutes of a house; (b) the great importance of the Six Things Within and the Six Things Without in the later works of *yangzhai* is due to the sacrificial (or ritualistic) nature of the gate, the inner door, the oven, the road, the interior central place; and (c) there has long been the belief that the five have each a dominant deity. The deity of the gate and the inner door takes charge of going in and out; that of the road takes charge of travelling; that of the interior central place takes charge of the activities in inner rooms and halls; that of the oven takes charge of eating⁹⁶. So, a sick man was advised to pray for the blessing of these deities⁹⁷. In the 29th year of Duke Zhao of the *Zuo zhuan*, the five deities are known: Houtu (Earth in chief) at the interior central place; Rushou (Metal in chief) at the gate; Goumang (Wood in chief) at the inner door; Xuanming (Water in chief) at the well; Zhurong (Fire in chief) at the oven. In this source, the road has been replaced with the well, the same as the *Baihu tongde lun*. These deities were said to be the sons of the presiding deities of the Five Directions, in accordance with the theory of the Five Elements and seasonal succession, as

⁹⁴J.Legge(1967), Vol.1, p.376. (*LJ*, Bk.21, in *SSJZS*, Vol.5, p.0422.)

⁹⁵*LJ* in the *SSJZS* Vol. 5, p.0422.

⁹⁶See the commentary in the chapter, *Jifa* of the *LJ* in the *SSJZS* Vol. 5, p.0802.

⁹⁷*Ibid*.

shown in the *Yueling* chapter.

Nevertheless, the most extensive discussion of this is seen in the *Baihu tongde lun* (*BHTDL*),

Why are the Five Deities successively sacrificed to in the course of the year? They follow [the succession of] the Five Elements. Therefore in spring a sacrifice is offered to the inner door (*hu*); through the inner door men go in and out, and it is also in spring that the ten thousand things begin to knock against the inner door (of the earth) to get out. In summer a sacrifice is offered to the oven (*zao*); the oven is the origin of fire, and it is there that men (prepare their food to) nourish themselves; in summer also it is Fire which governs: it grows and nourishes the ten thousand things. In autumn a sacrifice is offered to the outer door (*men*); the outer door, by being closed, conceals and keeps men in safety; it is also in autumn that the ten thousand things develop to maturity while preparing and guarding themselves within (the earth). In winter a sacrifice is offered to the well (*jing*); the well is the source of water, which lies hidden beneath the earth; in winter also it is Water which governs: in it the ten thousand things lie in concealment. In the sixth month a sacrifice is offered to the interior central place (*zhongliu*, the original translation of it is the impluvium); the interior central place resembles (a heap of) earth in the middle of the house; in the sixth month also it is Earth which governs....⁹⁸.

In the same source, the reason for offering different parts of the victim in different seasons is also given,

Why is it that in spring, at the sacrifice to the inner door, the spleen is especially offered first? The spleen belongs to (the Element) of Earth. In spring Wood is 'King', and it 'kills' Earth. Therefore that which is conquered is sacrificed. Why is it that in winter the kidneys are offered and in the sixth month the heart, whereas they do not belong to (the Elements which are) conquered? Earth occupies the centre, and represents the most honoured (Element), therefore it is offered the heart, which is the principal part of the intestines. Water occupies the lowest (position), and has nothing to conquer for its sacrifice⁹⁹.

The correspondences between the parts of the body, the seasons and the Five Elements should be as follows: spring-Wood-liver, the Middle Season-Earth-spleen, winter-Water-kidney, summer-Fire-heart,

⁹⁸Tjan, Tjoesom(1949), pp.377-78; for the Chinese version, see the *BHTDL*, Bk. 2, in the *SBCKCB zibu* Vol.25.

⁹⁹Ibid.

autumn–Metal–lung, as also mentioned by the translator¹⁰⁰. Obviously, the reasoning for these offerings is much more complicated than these. Sometimes it is the conquering sequence of the Five Elements that applies; but not always. For instance, the heart, occupying the central part of the body, should be offered in the Middle Season, etc. But, in general, the theory of the Five Elements is very prevalent in the *Baihu tongde lun*. The most obvious thing is the replacement of the road with the well which is associated with the Element Water. In so doing, the correspondence of the Five Sacrifices with the Five Elements becomes more convincing and complete. Together with the idea that the Five Sacrifices heralded the statutes of a house, it might be held that at latest by the Eastern Han, the Chinese concept of a house has been an embodiment of the cyclicity of time and the Five Elements, conveyed by its substantial components: the outer door (or the gate), the inner door, the well, the oven, the interior central place. In the late imperial periods I focus on, the original meanings of this system might have long been unknown. But from the specific identification of the Six Things in *Yangzhai* doctrines, it is certain that the importance of the five components of a dwelling, accompanied with their Elements, is still emphasized.

5.8.5. The opening, the place of fire, and the waterway

In exploring the nature of the Six Things, *Yangzhai* doctrines pay closer attention to the five items which are in tune with those specified in the Five Sacrifices than to others. So, here, I shall examine various sources about only the five to show how their nature was explored and identified in *Yangzhai* doctrines. The five are: the main gate, the inner door, the oven, the well, drainage. The former two are both concerned with opening; the last two are both concerned with water. So, I shall merge the five into three. In the *YZSY*, an auspicious dwelling is supposed to depend on the appropriate disposition of only three items, the main door, the oven, and the main row of building. Of the three, two are included in the three we are going to examine. This reflects the importance of the Six Things in the mind of *Yangzhai* men.

¹⁰⁰ Ibid.

5.8.5.1. *Men* (the gate) and *hu* (the door)

A door with two panels is called *men*, with only one panel it is called *hu*¹⁰¹. Often the former refers to the main gate, the latter to small doors inside the dwelling. Sometimes the openings, from the outside to the inside, are categorised into five: the main gate (*damen*), the middle gate (*zhongmen*), the door in chief (*zongmen*), the side door (*bianmen*), and the room door (*fangmen*)¹⁰². But not all dwellings are big enough to contain so many categories of opening. Very often, they contain two or three. But, in nature, the five are not so different from one another. Each category of opening takes charge of the building area it dominates in the dwelling compound. The most crucial thing is, they are the openings of a dwelling compound and let in *qi* from outside, good or bad; therefore, they will cause prosperity or decline to the household. As the *Guihou lu* (lit., A Collection of the Return to Cordiality) has it,

The *qi* of the dwelling is on the earth. It does not particularly indicate the *qi* hidden underneath the soil; instead, it is also referred to the *qi* through doors. The *qi* (in the air) moves horizontally, and there is no way for it to enter the dwelling unless the door is open. Once it enters, its force will compete with the *qi* underneath the soil¹⁰³.

The *qi* of the soil is substantial and is not changeable; while the *qi* through the door can be good or bad, subject to the facing of the door¹⁰⁴. The *SCFM* regards the gate as the most important item of the Six Things because "there is no way for the intake of *qi* except through windows and doors¹⁰⁵." The *YZCY* even has it that the dwelling is neutral and its auspiciousness is completely subject to doors and inner connecting paths¹⁰⁶. The same assertion is also found in the *Yuansui jing* (lit., The Canon of Rudimental Essence)¹⁰⁷, where there

¹⁰¹ *Zhaidijin* (Essence of the Exploration of Earth), quoted in the *YZJC*, p.211.

¹⁰² *YZCY*, Bk.1, p.10a; *BZMJ*.

¹⁰³ Quoted in the *YZCJ*, p.212.

¹⁰⁴ *Ibid*.

¹⁰⁵ *SCFM*, Bk.3, Part Earth, *Yangzhai* p.9a.

¹⁰⁶ *YZCY*, Bk.1, p.10a.

¹⁰⁷ Quoted in the *YZJC*, p.214.

is a detailed examination on the appropriateness of the Eight (or Twenty-four) Directions for the openings of a definite category of dwelling¹⁰⁸. All reflect how seriously the opening is taken into consideration by *Yangzhai* men.

Apart from the direction it faces, the size of opening is crucial for auspiciousness, which, decided by its measurement, is required to accord with an auspicious number or an auspicious star. For this purpose, several measuring systems and rulers are recorded in written works of *yangzhai*.

(a) The application of the numerology of the *Luoshu*. On a carpenter's square, ten divisions are engraved, and are allocated, in order, One-White, Two-Black, Three-Azure, Four-Green, Five-Yellow, Six-White, Seven-Red, Eight-White, Nine-Purple, One-White (for 10). If the measurement of any dimension of opening (either gate, or door, or window, etc.) ends with the three Whites and the Purple, it is auspicious¹⁰⁹.

In the *ZPZY*, a list of auspicious measurements for doors and windows is given. No matter what the measurement is, it always contains a remainder of 1, 6, 8, or 9.

(b) The use of the *Menguang chi* (lit., the Ruler for the Brightness of the

¹⁰⁸But its underlying principles are not the doctrines of the Four Easts and Four Wests, nor the *Bazhai yunian* (The Yearly Transition through the Eight Dwellings), nor the nine stars of the *Luoshu* system. Instead, this source asserts that, for the dwelling of Kan (ETn), a main gate of Xun (ETse) facing is favourable, and vice versa; for the dwelling of Qian (ETnw), a main gate of Kun (ETsw) facing is favourable, and vice versa; for the dwelling of Zhen (ETe), a main gate of Li (ETs) facing is favourable, and vice versa; for the dwelling of Gen (ETne), a main gate of Dui (ETw) is desirable. The source asserts that the two in each pair have the mutual relationship of *shengqi* (vital *qi*). This is quite against the mutual relationship of *shengqi* in the *Yunian jue*, which should be: ETnw-ETw, ETs-ETe, ETse-ETn, and ETsw-ETne. What rationale this source is based on is not clear.

¹⁰⁹Why three Whites and Nine-Purple are favourable, while others are not? This is not specified in the Nine-palace system. The *DLRZXZ* has the explanation that three Whites occupy ETn, ETne, and ETnw, three 'strong directions' of the Posterior-heaven sequence; so they are auspicious. Nine-Purple occupies the next strong one, ETs, so it is also auspicious, though less than three Whites (*DLRZXZ*, Bk. 7a, pp.1a-1b.). But why ETn, ETne, ETnw, and ETs are 'strong directions' is not explained.

Alternatively, the *SCFM* has the assertion that this results from the correspondence of the *Luoshu* system and the Dipper stars, in which, One-White meets Tanlang, Six-White meets Wuqu, Eight-White meets Zuofu, and Nine-Purple meets Youbi. The former two are very auspicious and the latter two are auspicious, too. (*SCFM*, Bk.3, Part Earth, p.7a.) This explanation is not convincing because, in this correspondence, Jumen will meet Two-Black. Jumen is very auspicious, but Two-Black is not (*DLRZXZ*, *ibid.*). Elsewhere even has criticism of the good auspiciousness of Tanlang and the bad auspiciousness of Lianzhen from their literal meaning. Tanlang, meaning a covetous wolf, should be bad; Lianzhen, meaning righteousness and chastity, should be good. (*DLRZXZ*, *ibid.*; *GSDLZM*, in the *GJTSJC*, Vol.58, p. 792.). But, they are conventionally judged inversely.

Door), or called the *Men chi* (lit., the Ruler of the Door). One *chi* (the Chinese equivalent of foot) is equal to 1.44 *chi* of the ruler provided by the Office of Works. One *men chi* is divided into eight divisions, each bearing one-word comment of auspiciousness. In order, the eight words are: *cai* (wealth), *bing* (sickness), *li** (deviation), *yi* (righteousness), *guan* (officialdom), *jie(*)* (calamity), *hai* (harm), *ji(*)* (good auspiciousness). Of these, the end two and the middle two are conventionally supposed as auspicious; the others are not. If the remainder of a measurement of opening falls on the four auspicious words, the opening is auspicious¹¹⁰.

Normally, the reverse side of the *Men chi* is the *Xuannu chi* (lit., The Ruler of the Black Maiden), also divided into eight with comments¹¹¹. The auspiciousness of these comments can be understood from their literal meaning. The locations of lucky comments and unlucky ones accord with the *Men chi*¹¹².

(c) Others, such as the *Zifang chi* (The Ruler of Zifang; Zifang was the military consultant of the first Han Emperor). This ruler bears nine divisions with comments: Jinxing (Gold Star, Venus; auspicious), Huoxing (Fire Star, Mars; inauspicious), Luoxing (Luo star; inauspicious), Muxing (Wood Star, Jupiter; auspicious), Ziqi (Purple *qi*; auspicious), Wenxing (Literary Star; inauspicious), Jidu (inauspicious), Yuebo (inauspicious), Shuixing (Water Star, Mercury; auspicious)¹¹³.

All these sequences help decide what size of opening should be adopted for a door, a window, etc, so as to intake the *qi* of good quantity and good quality for the dwelling.

¹¹⁰ YZAZ, p.101; YZSS in the *GJTSJC*, Vol. 58, p.986; *BZMJ*, p.11a.

¹¹¹ They are, in order, *guiren* (man of nobility), *tianzhai* (heavenly catastrophes), *tianhuo* (heavenly calamity), *tian cai* (heavenly wealth), *guanlu* (official stipend), *gudu* (solitude), *tianzei* (heavenly thief), *fubi* (assistant in chief).

¹¹² YZSS in the *GJTSJC*, Vol. 58, p.986; *BZMJ*, Bk. 6, p.11a.

¹¹³ *BZMJ*, p.11a.

5.8.5.2. *Zao* (The oven)

As seen in the *Baihu tongde lun*, "The oven is the host (origin) of fire, and it is in there that men (prepare their food to) nourish themselves." It is a place of fire as well as a place for people to prepare food to sustain their life. Being a place of fire, it is clearly associated with the Element Fire, the key used by *Yangzhai* men for its appropriate allocation in the dwelling. Furthermore, the oven is the place for people to prepare food which is for sustenance. Being concerned with eating, it is crucial to human life. These notions were inherited in works of *yangzhai* Zhao Jiufeng states that, "The oven is the resource to nourish life. The ten thousand kinds of diseases result from eating and drinking. So the oven should be allocated to the three auspicious directions: *shengqi* (vital *qi*), *tianyi* (heavenly remedy) and *yannian* (longevity); not inauspicious ones"¹¹⁴." In the *Jinzhēn* (lit., The Gold Needle), "The oven is the most venerable one of the Five Things, and heads the Six Things, so is it the most seriously relative to (all aspects of the dwelling). It also dominates the auspiciousness of cooking"¹¹⁵."

A specific term concerning fire in a dwelling is the *Huó'ān*. The Chinese writing of it is 火庵 (in the *YZDQ*) or 火庵 (in the *YZSS*). The word 庵 is a Chinese Buddhist rendering of the Sanskrit Om, a common opening syllable in Mantras¹¹⁶. The word 庵 is a small hut. According to the *YZDQ*, the term 火庵 is a hut of fire where forty-nine torches are placed when a dwelling is under construction¹¹⁷. A dwelling, if without the establishment of a hut of fire during construction, will become a rootless and cold dwelling, and will be inauspicious¹¹⁸. The use of the word 'rootless' (*wugen*) seems to imply that the hut of fire is the root of a dwelling, so it is very important. Wang Sishan writes: "The *Huó'ān* is the directional basis of the newly established dwelling"¹¹⁹."

¹¹⁴ *YZSY*, p.4a.

¹¹⁵ *YZJC*, p.233.

¹¹⁶ Lin Yutang(1972), p.596., with modification given by C.B. Wilson.

¹¹⁷ *YZDQ* Bk3, p.5a.

¹¹⁸ *Ibid.*; also the *Cuijin fu* (The Crushed Gold Rhapsody), in *YZJC*, p.173.

¹¹⁹ *YZJC*, p.174.

However, different assertions are seen in the *YZSS* where the *Huo'an* is identified with the kitchen and oven. In it one can also find the arguments against the opinion that the *Huo'an* is the first row of building in a newly constructed dwelling or the burning candles and incense in worship in the ancestral hall, and accordingly should be allocated to the auspicious direction of a dwelling. Instead, the *Huo'an* is not an auspicious place, because "the fire in a kiln will exhaust nine hills (of earth), and a wild fire will burn down eight mountains"¹²⁰. So, it is wrong to place the *Huo'an* at the *fuwei* (hidden-position, also *fude*)¹²¹.

Therefore, there are at least two opposed opinions about the allocation of the oven (or the kitchen): one suggests it be allocated to auspicious directions, the other to inauspicious ones. The *YZSS* holds with the latter, the *YZDQ* with the former. But, the interesting thing is that both the *YZSS* and the *YZDQ* suggest the same directional allocation for the oven¹²².

Not only the directional position (*fangwei*) of the oven is crucial, but also its base and orientation (*zuoxiang*). The oven has a base and a door of fire (*huomen*). Its base is the solid basis under the pot¹²³; its door of fire is the opening for accepting fuel¹²⁴. It should "sit on" the inauspicious direction of the dwelling to oppress the evil current, while its fire door should open to the direction of vital *qi* (of the dwelling)¹²⁵. However, and not in accordance with this, the *YZDQ* records the directions for the base --> orientation of the oven as the follows. ETn: HS1-->HS7; ETs: HS8-->HS2; ETe: HS7-->HS1; ETse: HS9-->HS3; ETnw: HS3-->HS9; ETsw: ETne-->EB9; ETne: HS2-->HS8; ETw:

¹²⁰ *YZSS*, *GJTSJC*, Vol.58, p.989.

¹²¹ All see the *YZSS* in the *GJTSJC*, Vol. 58, p.989.

¹²² For the householder of Qian (ETnw) as his *fude* (blessing and virtue), for instance, the appropriate position for the oven is Bing (HS3); and the rest are listed as the follows. ETnw:HS3; ETne:HS2; ETsw:HS10; ETw:HS10; ETe:HS7; ETse:HS7; ETn:HS1; ETs:HS1. The *YZSS* has it that each allocated direction is of either *jueming* (finish of life), or *liusha* (six evil currents), or *huohai* (calamity and harm), or *wugui* (five ghosts) for the given *fude*.

¹²³ *Zaogua* (The Trigrams of the Oven), in the *YZJC*, p.234.

¹²⁴ *BZMJ*, Bk.1, p.7a.

¹²⁵ *BZMJ*, Bk.1, pp.7a-8b; *YZJC*, pp.233-235; *YZCY*, Bk.1, p.17a.

HS2¹²⁶. This must be based on some other reasoning. On the other hand, it is equally possible that, unlike the *YZSS*, the *Huó'an* in the *YZDQ* has nothing to do with the oven.

Another set of suggestions for the orientation of the oven provided by Mujiang shi (a monk of the early Ming¹²⁷), roughly accords with half of the principle: the oven should face auspicious directions. (Mujiang shi's suggestions with my analysis are shown in Table 5.8.5.2.)

Mujiangshi's suggestions also appear in both the *BZMJ* and the *YZCY* with very few differences¹²⁸. So, it seems to be widely agreed that the oven should face auspicious directions.

¹²⁶To seek for the reasoning for this suggestion, I check with *Younian jue* with the help of the *Najia* and the *Sanhe* and see if it accords with the principle of "siting in the bad and facing in the good" (Shown in the table below); while without strongly positive result.

1*	2**	3***	4****	5*****
	S.-->F.	S.--->F.	S.----->F.	
-----	-----	-----	-----	-----
ETn	HS1->HS7	ETe ->ETw	TY(A)->HH(I)	no
ETs	HS8->HS2	ETw ->ETe	WG(I)->SQ(A)	yes
ETe	HS7->HS1	ETw ->ETe	JM(I)->FW(A)	yes
ETse	HS9->HS3	ETn ->ETs	SQ(A)->TY(A)	half
ETnw	HS3->HS9	ETs ->ETn	JM(I)->LS(I)	half
ETsw	ETne->EB9	ETne->ETsw	FW(A)->SQ(A)	half
ETne	HS2->HS8	ETe ->ETw	LS(I)->YN(A)	yes
ETw	HS8->HS2	ETw ->ETe	FW(A)->JM(I)	no
-----	-----	-----	-----	-----

*: *fude* (or *fuwei*)
**: suggested base --> orientation in the *YZDQ*
***: replaced with the dominating Trigram
****: auspiciousness according to *younian*
*****: whether or not or half in tune with the principle of seating bad (I) yet facing good (A).

¹²⁷Ding Ruipu, *ibid.*, p.16a.

¹²⁸*BZMJ*, Bk.1, p.8a; *YZCY*, Bk.1, pp.16a-17b.

Table 5.8.5.2.

A*	B**	C***	D****	E*****
ETs	ETnw	JM(I)	death of household	yes
ETsw	EB12(ETnw)	YN(A)	loss of offspring	no
"	HS9 (ETn)	JM(I)	"	yes
	EB3 (ETne)		wealth	U£
	EB9 (ETsw)		"	U
ETn&	EB5 (ETse)	SQ&TY(A)	wealth	yes
ETs	EB4 (ETe)	TY&SQ(A)	"	yes
	ETne		conflagration &	U
	HS2 (ETe)		plague	U
ETsw	EB1 (ETn)	JM(I)	poverty	yes
"	HS10(ETn)	JM(I)	"	yes
"	ETse	WQ(I)	"	yes
ETnw	EB2 (ETne)	TY(A)	hurt pregnancy	no
ETe	EB6 (ETse)	YN(A)	wealth	yes
"	HS3 (ETs)	SQ(A)	"	yes
	HS7 (ETw)		auspiciousness	U
	EB7 (ETS)		prosperity for kids	U
ETn	HS8 (ETw)	HH(I)	disease	yes
"	EB10(ETw)	HH(I)	"	yes
"	HS4 (ETS)	YN(A)	"	no
	EB9 (ETsw)		not harmful	U
	ETse		"	U
	EB7 (ETsw)		"	U
	EB11(ETnw)		"	U

*: *fude*.

** : The facing of the oven's door of fire, suggested by Mujiangshi. With the dominating Trigram in the bracket.

***: Stars through *younian* and its judgement of auspiciousness.

****: comments given by Mujiangshi.

*****: whether or not in tune with the rule of "facing good direction."

£. U: unidentifiable as Mujiangshi did not give *fude*.

There is also another principle, given by Baiyun laoren (the Old Man of White Cloud)¹²⁹, saying that the fire door (of an oven) should not face the Earthly Branches (of the Twenty-four Directions) because each Earthly Branch will alternatively be the station of the Great Year (Taisui) once in twelve years. The Great Year is conventionally esteemed as the supreme sovereign of the year, and should not be faced directly because this means a serious offense and will cause the household great calamity. So, Baiyun thought it particularly unfavourable to put such an undesirable item as the oven to face him.

However, this principle does not seem to matter for Mujiangshi because nearly half of the directions he suggested are Earthly Branches. Whoever is right, they commonly affirmed the importance of the directions, thus of cosmology¹³⁰, for the allocation of an oven.

5.8.5.3. Waterways — drainage and the well

Drainage and the well are two crucial components of a dwelling that are relative to water. The Five Sacrifices in the *Yueling* chapter of the *Li ji*, the main gate, the inner door, the road, the oven and the *zhongliu* do not seem to have anything to do with water, if the controversial term *zhongliu* is interpreted as the central building, the central room, or the indoor central place with a heap of earth, following the Chinese commentators of the *Li ji*. Also, the offering to *zhongliu* took place in the Middle Season, a month between summer and autumn, and were associated with the Element Earth. This is strengthened by the 29th year of Duke Zhao of the *Zuo zhuan* which gave the deity of *zhongliu* Houtu (lit., Queen Earth), the Earth in chief. All these connect *zhongliu* with Earth.

¹²⁹ YZJC, p.233.

¹³⁰ A more direct analogy between the oven and cosmology manifests in the proposed dimensions (for the oven), which, given in the *BZMJ*, are: seven *chi* (the Chinese equivalent of foot) and nine *chun* (the Chinese equivalent of inch) in length; the former is to accord with the Seven Stars of the North Dipper in the sky and the latter with the Nine Provinces on the earth. Four *chi* in width, in accordance with the Four Seasons; three *chi* in height, in the likeness of the triad of Heaven, Earth, and Man. The opening should be six *chun* in width, in accordance with the Six Directions (*liuhe*, including the four cardinal ones and heaven (up) and earth (down)); one *chi* and two *chun* (i.e., twelve *chun* together) in height, in accordance with the twelve months, etc. Thus, the oven is shaped as the universe in miniature; and, in the likeness of the real universe, it is expected to bring great auspiciousness to the household. (*BZMJ* Bk2, p.21.)

However, in the *Baihu tongde lun*, the translator (Tjan Tjoesom) gives the English equivalent of *zhongliu* as impluvium, which, according to Fletcher, is "the shallow tank in Greek and Roman houses under the compluvium, or opening in the roof of an atrium¹³¹." The word, *liu*(*), means the falling of water from the roof, but the term *zhongliu* (*zhong* means middle or central) the indoor central place of a house. It may happily imply that in ancient times, there was an opening in the roof of the central room of a house (presumably for lighting), whereby the rainwater will pour in¹³². If this is the case, the choice of the English equivalent, impluvium, seems to be not far from the truth; and *zhongliu* still has something to do with water. However, no archaeological evidence can confirm this.

Apart from *zhongliu*, the road was worshipped in winter and associated with Water. In the *Baihu tongde lun*, the road was even replaced with the well to strengthen Water association and make the Five Elements complete. And, it seems to me that from here the well began to gain its importance in the Chinese idea of a house.

In written works of *yangzhai*, *zhongliu* was mentioned again and was often referred to drainage, in accordance with the sense of the falling rainwater. The *ZPZY* has it, "*Zhongliu* is the drainage over (or under) the roof eaves. Some (geomancers) of trite skill mistake it for the centre of courtyard and bury boldly a sink there for clients, ..., without the knowledge that the courtyard is the Middle Palace, associated with Earth....¹³³." From this statement, there are two different opinions about *zhongliu* among *Yangzhai* men: one is the impluvium, similar to the Western sense; the other is drainage. Drainage is given great importance in works of *yangzhai*. Presumably, this is a consequence of the term *zhongliu* in the Five Sacrifices of great antiquity, which were frequently mentioned in the ancient classics of Confucianism and were accordingly followed as authoritative.

For drainage, *Yangzhai* doctrines concentrated on the discussion of the

¹³¹ B. Fletcher(1967), p.1265.

¹³² As suggested in the *YLSG* p.6a.

¹³³ *ZPZY*, p.116.

positions for the inlet and outlet of water. And, the Twenty-four Directions provide the spatial matrix for consideration. A dwelling compound is analogous to the human body. The water outside the compound is like sweat; inside the compound it is like urine. Sweat should not re-enter the human body and urine should not split before leaving it¹³⁴. The drainage inside the compound should be collected either at the first courtyard or at the main gate before it is let out of the dwelling¹³⁵. Presumably, for each compound (of a definite *fude* Trigram), there is a definite set of directions most favourable for drainage.

The drainage way should not be straight; rather, an undulating shape is preferred¹³⁶. Thus, there will be several turning points. The courtyard is called 'heavenly well' (*tianjing*), the water collected over there is heavenly, and should not travel through Earthly-Branch positions¹³⁷. Another reason for this is to avoid offense to the Great Year¹³⁸. *Yangzhai* doctrines assume three turning points, each dominated by a water spirit¹³⁹. These are different from one another in hierarchy, and are named the Eldest Spirit, the Middle Spirit, and the Youngest Spirit (*Dashen*, *Zhongshen*, *Xiaoshen*). The three turning points should not be allocated at the Earthly-Branch positions. So, excluding the twelve Earthly-Branch positions, there are twelve, of which, the four corner Trigrams (of the Posterior-heavenly sequence) are the Eldest Spirits, the four odd Heavenly Stems, HS1, HS7, HS3, HS9, are Mid-Spirits; and the even four, HS2, HS8, HS4, HS10, are the Youngest Spirits¹⁴⁰. The drainage way should first go to the Youngest Spirits, then to the Mid-Spirits, then to the Eldest Spirits. The rainwater is collected at the courtyard, poured into a sink, and then directed to the Youngest Spirits¹⁴¹. In other words, the drainage way departs from the sink, through Heavenly Stems, then to Corner Trigrams before it is let

¹³⁴ *YZCY*, Bk.1, p.18a; the *ZPZY*, p.115.

¹³⁵ *YZCY*, *ibid.*

¹³⁶ *YZCY*, *ibid.*

¹³⁷ *YZCY*, *ibid.*

¹³⁸ *ZPZY*, Bk.1, p.112; the *QNHJQH* in the *GJTSJC*, Vol.58, p.720.

¹³⁹ *ZPZY*, p.115.

¹⁴⁰ *QNHJQH* in the *GJTSJC*, Vol. 58, p.720; the *YZDQ*, Bk.2, p.2a.

¹⁴¹ *ZPZY*, Bk.1, pp.115–116; *YZDQ*, Bk.2, p.2a; *YZCY*, Bk.1, p.18a; *QNHJQH* in the *GJTSJC*, Vol. 58, p.720.

off. So a saying goes that, "(The water) coming from the eight Heavenly Stems and going through the Four Corners is very desirable." ("Bagan lai siwei qu weimiao"¹⁴²)

So, there are several combinations of the three Spirits. The absence of one of the three is allowed. In other words, a combination may consist of two Mid-Spirits and one Eldest Spirit; and so on. But the order of the younger one coming before the elder one should be kept.

Besides, the section of drainage toward the Eldest Spirits should be the longest of the three¹⁴³. Also, the *yin yang* pertaining to positions is important here. It is required that all the positions that one drainage way goes through should be either *yin* or *yang*, not a mixture¹⁴⁴. Again, with the methods of *Najia* and *Sanhe*, it can be determined that ETnw, HS1, ETsw, HS2, ETn, HS10, EB9, EB5, ETs, HS9, EB3, EB7, EB11, are *yang* and ETne, HS3, ETse, HS8, ETw, HS4, EB6, EB2, ETe, HS7, EB12, EB4, EB7 are *yin*¹⁴⁵.

Furthermore, the drainage way should not leave on a backward way through the directions adjacent to the seat (i.e. the direction opposite to the orientation) of a definite compound, because these positions are of vitality and prosperity (*shengwang fang*), from which water is expected to come, not to go. (The water coming from these directions symbolises the intake of money¹⁴⁶.)

In addition, the inlet and outlet of drainage should avoid the *Silu huangquan* (Four Ways of Yellow Spring). In the matrix of the Twenty-four Directions, the four quarters are divided by the two lines connecting the four cardinal points. In each quarter, there are two Heavenly Stems and one corner Trigram (of the Posterior-heaven sequence). This corner Trigram is supposed to be the Yellow Spring of the two Heavenly Stems¹⁴⁷. In other words, the Four Ways of Yellow

¹⁴²See *QNHJQH*, in the *GJTSJC*, Vol. 58, p.720.

¹⁴³*QNHJQH*, in the *GJTSJC*, Vol. 58, p.721; also *YZCY*, Bk.1, p.18a.

¹⁴⁴*YZSS*, in the *GJTSJC*, Vol. 58, p.987.

¹⁴⁵*YZSS* *ibid*; *YZDQ*, Bk.2, p.2a.

¹⁴⁶*YZDQ*, Bk.2, p.2a.; for more detailed description of this, see the *YZJC*, pp.141-143.

¹⁴⁷Thus, for the Heavenly-Stem seat position, HS7 or HS4, the Yellow Spring is the Trigram ETsw; for HS2 and HS3 is ETse; for HS1 and HS10 is ETse; for HS8 and HS9 is ETsw.

Spring are the four corner Trigrams. The four are also called the Heaven's Gate (*Tianmen*), the Earth's Door (*Dihu*), the Man's Gate (*Renmen*) and the Ghost's Road (*Guilu*), and were conventionally more critical than others. They are not for drainage to be directed through, as this is very inauspicious¹⁴⁸.

The diagrams in the *YZDQ*, illustrating the drainage of the Twenty-four seat positions, reflect this intent. (Fig. 5.8.5.3.1) Each diagram contains only the thirteen directional positions with the one of the orientation of the dwelling in the middle. All the turning points, either the Youngest Spirit, the Mid-Spirit, or the Eldest Spirit, are found in this semi-circular section, not in the other missing semi-circular section which should contain the seat position and the Yellow Spring position. This is because the waterway should go forward (to the orientation and adjacent directions), not backward, so this semi-circular section is ignored in the diagrams.

Again, by the *Najia* and the *Sanhe*, each of the Twenty-four Directions is placed in the domain of an Eight Trigram. Then, out of the *Younian jue*, each of the twenty-four and a definite seat position (i.e. the opposite of the orientation of a dwelling) will have a relationship specified by a Dipper star, with Zuofu and Youbi considered as one. The waterway should preferably come from the directions having the relationship of Tanlang or Wuqu or Jumen with the seat position while going through that of Jumen or others except Tanlang and Wuqu¹⁴⁹. The diagrams provided in the *YZDQ* actually involve this consideration because the thirteen positions of the semi-circular section are all associated with Dipper stars.

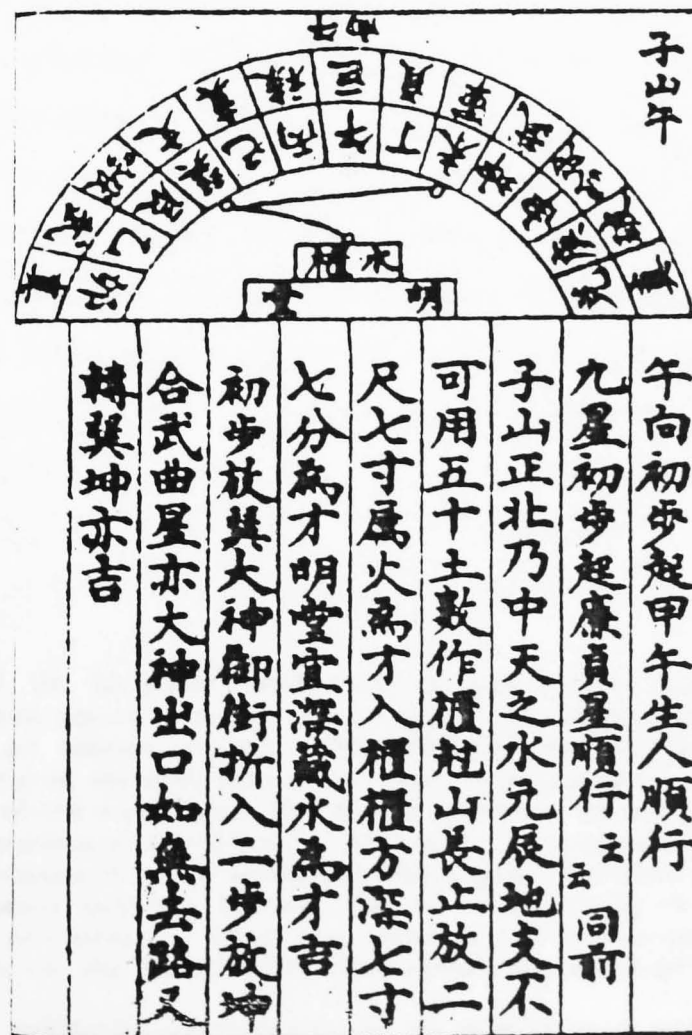
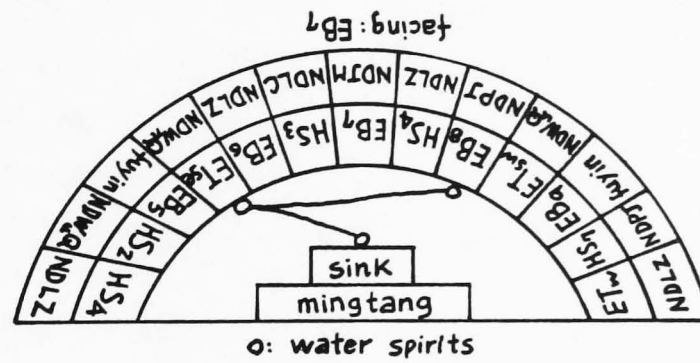
Thus the favourable combinations of the three Spirits are actually quite limited. Four excellent combinations suggested in the *Qingnang haijiao quanheng* are:

	are:	HS1-->HS2-->ETne;	HS3-->HS4-->ETse;
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¹⁴⁸In the *LBCBB* there is another designation for the Four Ways of Yellow Spring. They are: the Yellow Spring of Heaven, the Yellow Spring of Earth, the Yellow Spring of Man, and the Yellow Spring of Five Ghosts. (*tian huangquan*, *di huangquan*, *ren huangquan*, and *wugui huangquan*). The nomenclature of these is similar to the above one, but their meanings are different. In this book, each seat direction of the Twenty-four has its own Four Yellow Springs. The Yellow Spring of Heaven and the Yellow Spring of Earth are two of the corner Trigrams, while the Yellow Springs of Man and the Five Ghosts are two of the eight Heavenly Stems. I would regard it as a deviation of the Four Ways of Yellow Spring.

¹⁴⁹*YZSS* in the *GJTSJC*, Vol. 58, p.987; *YZDQ*, Bk.2, p.2a; *YZJC*, p.211.

Fig. 5.8.5.3.1. The disposition of the three spirits for drainage. (YZDQ (1582), with the present author's translation)



HS8-->HS7-->ETsw; and HS10-->HS9-->ETnw¹⁵⁰.

The other item concerning with water is the well which, however, is not discussed so intensively as drainage in *Yangzhai* writings. Certainly, the well, being a lifespring (a favourable item), should be disposed to auspicious directions and its depth is specified differently, corresponding to its location. Considerations are again based on the matrix of the Twenty-four Positions¹⁵¹. But I do not plan to go any further into this.

¹⁵⁰See the *GJTSJC*, Vol. 58, p.720. Incidentally, the sink, used to collect water at the courtyard, should in measurement accord with the numerology of the *Hetu*. Each orientation of a dwelling is associated with an Element in the *Zhengwuxing* (the Rudimentary Order of the Five Elements) system. That is, the directions of the east are associated with Wood; of the south, Fire; of the north, Water; of the west, Metal. The four quarters are divided by the four corner Trigrams which do not correspond with any Element. (This might be used to explain the choice of the four as Yellow Springs because they are something like a gap.) The dimension of the sink should be measured in accordance with the Element that is conquered by the one associated with the orientation. For an orientation of Wood, for instance, the measurement of the sink should be associated with Earth, i.e., the remainder of measurement should be either zero (or ten) or five.

¹⁵¹See the *Zaojing tujing* (An Illustrated Canon for Well Sinking), included in the *YZDQ*, Bk10., ascribed to Li Chunfeng of the Tang.

Chapter 6

"Heaven round, earth square" in building craftsmen's manuals

6.1. Introduction

As a part of the attempt to rebut the position of *dao qi(*) fentu* in Chinese traditional architecture, this chapter aims to show that in building craftsmen's manuals, which stand for the essential part of practice, Chinese cosmological awareness is still manifested, and that in some places, the inner structure of the interplay between cyclicity and fixity is equally present.

Partly because of their limited schooling and partly to protect their profession, building craftsmen normally transmitted their knowledge orally. They seldom rendered their knowledge into a manual of any form. Thus, very limited original materials are available for this study and this chapter is destined to be a short one. To fill this gap, it might be helpful to interview living craftsmen working on traditional architecture, as Xu Yujian and Lin Banghui have undertaken in Taiwan¹. However, the temporal distance (of more than three centuries) between the period of my study (the Ming and the early Qing) and nowadays would devalue any result of this effort. Nevertheless, I am still able to establish my arguments because, as we shall see, the only two building craftsmen's manuals we have, the *LBJ* and the *LBCBB* are full of cosmological implication, and a proper understanding of them (especially of the *LBJ*²) together with the use of other auxiliary documents serves my purposes well. I am not going to study the two manuals for their own sake. I shall regard them as reflecting the essential part of building practice that is relevant to cosmology. Of course, it is unfortunate that I am unable to deal with the

¹ *TWCTJZCCGZZYJ* (1980) and *TWCTMNMYYJYSGZYJ* (1981).

² A number of writings have been devoted to the study of the *LBJ*: "*LBYTCS*" (1937), pp.162-164; "*LBYZZS*" (1962), pp.9-11; Wolfram Eberhard (1970), pp.49-65; "*GYLBYZZSHLBJ*" (1981), pp.98-105; *ZGGDJZJSS* (1985) pp.541-544; Klaas Ruitenbeek (1986), pp.1-23; Klaas Ruitenbeek (1989). About Luban, also see Werner, E.T.C. (1932). But, none has been devoted to the *LBCBB*.

problems of the objectivity and representativeness of the manuals³.

The *LBJ* was not written by any single author in any single period and its predecessor seems to be the *Luban yingzao zhengshi* which first appeared (in Fujian Province) as early as the Yuan⁴, because part of its contents preserve the building methods of the Yuan or even the Song period, and the wording of some passages in the latter was similar to that of the *YZFS* (AD.1103), the great compilation of official building method of the Song⁵. However, the *Luban yingzao zhengshi* is not completely extant today and does not give us a complete picture⁶. What we call the *LBJ* starts with the *Lubanjing yingzao zhengshi* of the late-Ming (the Wanli reign-period, AD. 1573–1619), which merges the *Luban yingzao zhengshi* with digests from *fengshui* writings and the like, as we shall see later. The *LBJ* available to me is a photocopy from a reprint of the Qing, which is based on the *Xinke jingban gongshi diaozhuo zhengshi lubanjing jiangjiaying* of the late Ming (the Chongzhen reign-period, AD. 1628–1644) and which is in contents almost the same as the Wanli version. The only differences are in the quality of illustration, of which the Wanli version is better⁷. The *LBJ* mentioned in the following will refer to this recension.

The *LBJ* is concerned very little with constructional technique which building craftsmen seem to have learned from manual experience rather than from books⁸. Instead, it is full of non-technical aspects of building: the numerology for the decision of auspicious measurements, the hemerology⁹ for starting each stage of construction, capenters' magic, the liturgy for particular

³The *LBJ* is roughly in circulation in the provinces along the Yangzi River and the coastland of southeast China, such as Anhui, Jiangsu, Zhejiang, Fujian, and Guangdong. (See *ZGGDJZJSS* (1985), p.542.) The *LBCBB* is in circulation in the area of Fujian province. (See Note 10 of this chapter.) Both hardly cover the entire China and hardly represent Chinese craftsmanship as a whole.

⁴Ruitenbeek (1989), pp.148–150; "*GylbyzzshlBJ*" (1981), p.101; *ZGGDJZJSS* (1985), p.542.

⁵Ruitenbeek (1989), p.149; *ZGGDJZJSS* (1985), p.541; "*Lbyzzs*" (1962), pp.9–10.

⁶"*GylbyzzshlBJ*" (1981), p.101; Ruitenbeek has tried to reconstruct the missing pages of the *Luban yingzao zhengshi* and believes that the written part of this work has been merged into the *LBJ* completely. (See Ruitenbeek (1989), pp.145–148.)

⁷Ruitenbeek (1986), p.15.

⁸Ruitenbeek (1986), p.16; Ruitenbeek (1989), p.163; "*GylbyzzshlBJ*" (1981), p.99; *ZGGDJZJSS* (1985), p.542.

⁹Hemerology means the designation of calendar days as lucky or unlucky in general for certain kinds of activity.

ritualistic occasions, etc. This well shows that building construction in traditional China of at least late imperial periods (between the Ming and the early Qing) was undertaken in a highly ritualistic way. For my purposes, these contents are the exact parts of the *LBJ* that deserve a close look.

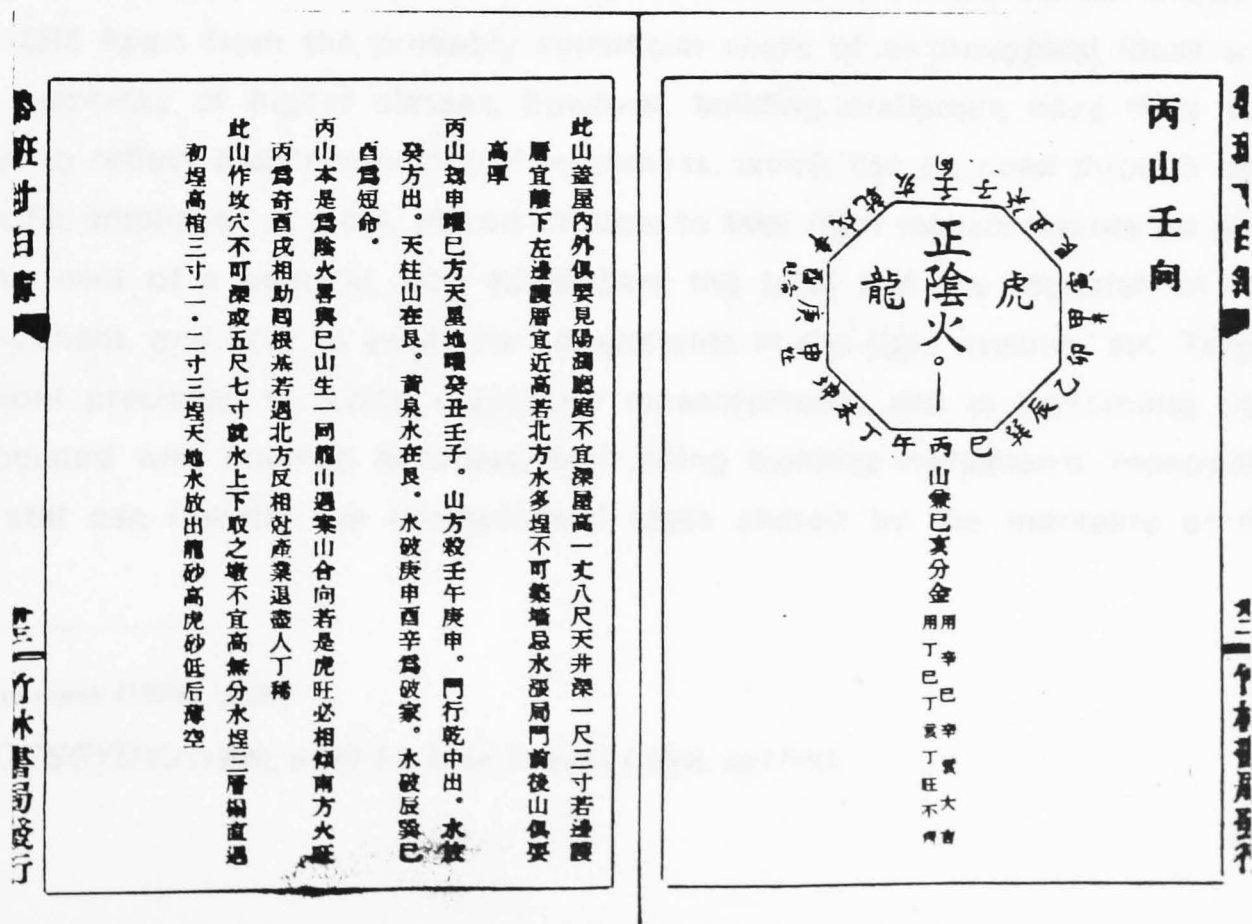
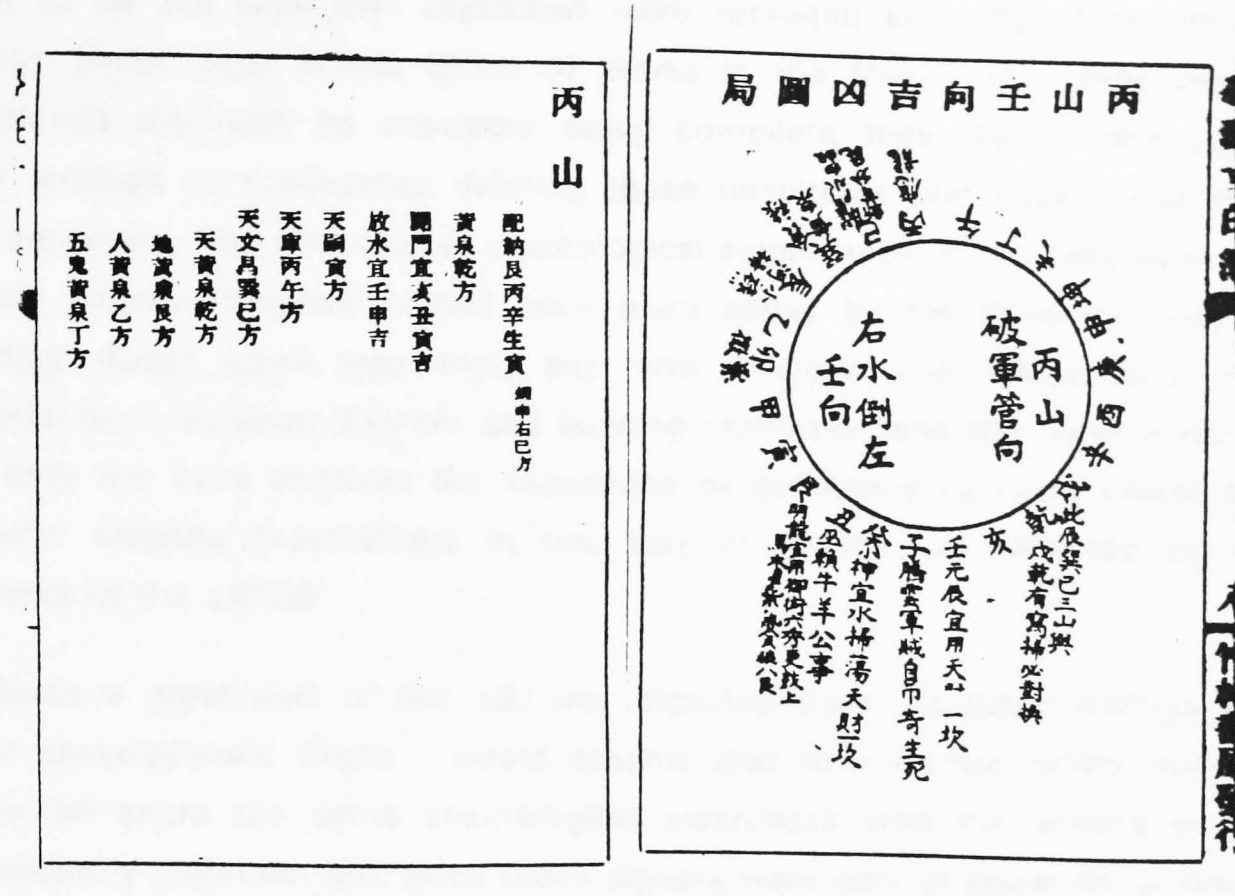
The *LBCBB* is much more like a craftsmen's manual than the *LBJ*: more simple, more fragmentary, more dogmatic, and more ready for reference in practice. It is commonly used by building craftsmen and *fengshui* practitioners because, on one hand, it contains ready lists of measurements of auspiciousness, which we shall see later, and on the other, it lays out two sets of advice on the 24 Directional Positions for both habitations and graves. (Fig. 6.1.1.) Compared with the *LBJ*, much more emphases are given to the Twenty-four Directions. In it, the judgements of auspiciousness are subject to the transition within these directions. It is an anonymous manual of not earlier than the Ming in circulation in Fujian Province of south China, as shown by the included fragmentary prayer for hoisting the ridgepole¹⁰. So, although its title shares 'Luban' with the *LBJ*, they do not both seem to have come from the same series of compilation. Rather, I would assume that the *LBJ* was compiled by official-craftsmen (i.e. craftsmen who worked on official buildings and possessed an official title) while the *LBCBB* was prepared by common craftsmen.

As we shall see later, most contents of cosmological significance in the *LBJ* are not found there alone. Many encyclopaedic works, both official and popular, and *Yangzhai* writings contain similar contents and seem to be the source books for, or share the same sources with, the *LBJ*. They are impossible for ill-educated people to follow. This means that the compilers of the *LBJ* are not ill-educated. Indeed, it would be very much mistaken to assume that all the craftsmen were illiterate and higher literatures were completely not accessible to them. As *Popular Culture in Late Imperial China* (1985) has this, "by late imperial times there were many people who could read, and even write, and yet were not members of any elite¹¹." They may well include some building craftsmen, such as the compilers of the *LBJ*. According to its first page, the

¹⁰ *LBCBB* (1985), p.47a.

¹¹ David Johnson, Andrew J. Nathan, and Evelyn S. Rawski (eds.) (1985), p.iv.

Fig. 6.1.1. Two cases taken from the two sets of advice on the 24 Directional Positions for both habitation and graves. (LBCBB (1985))



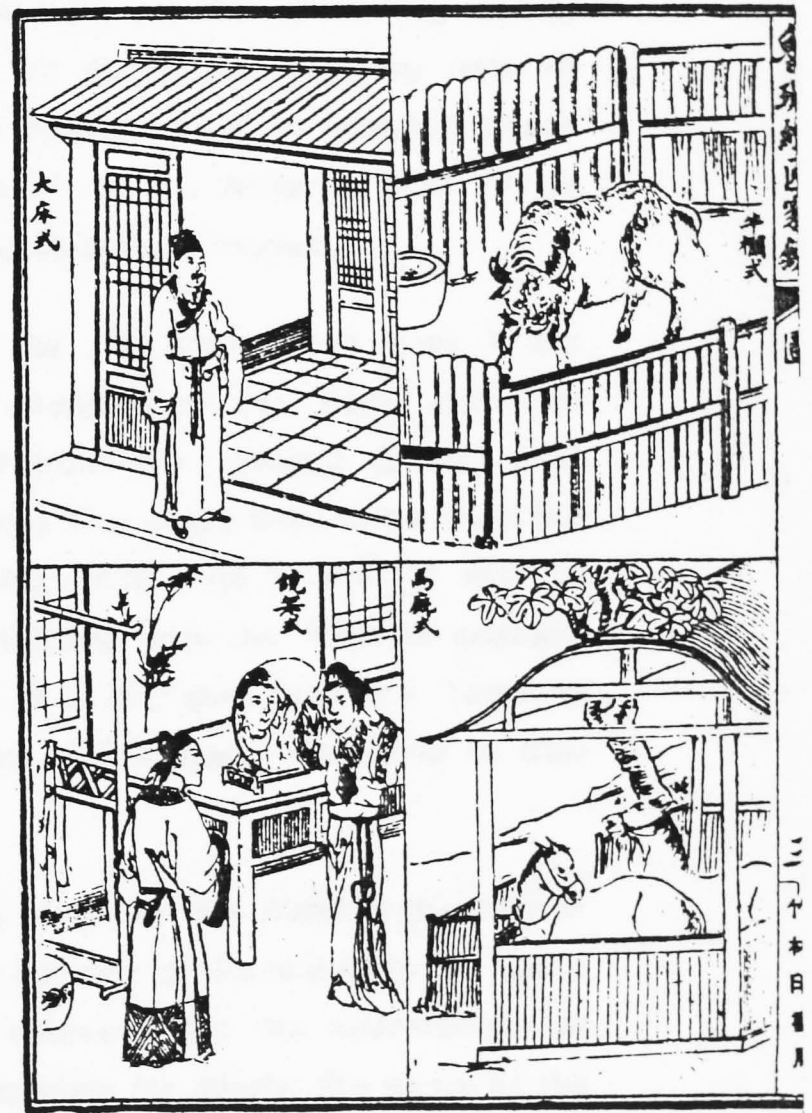
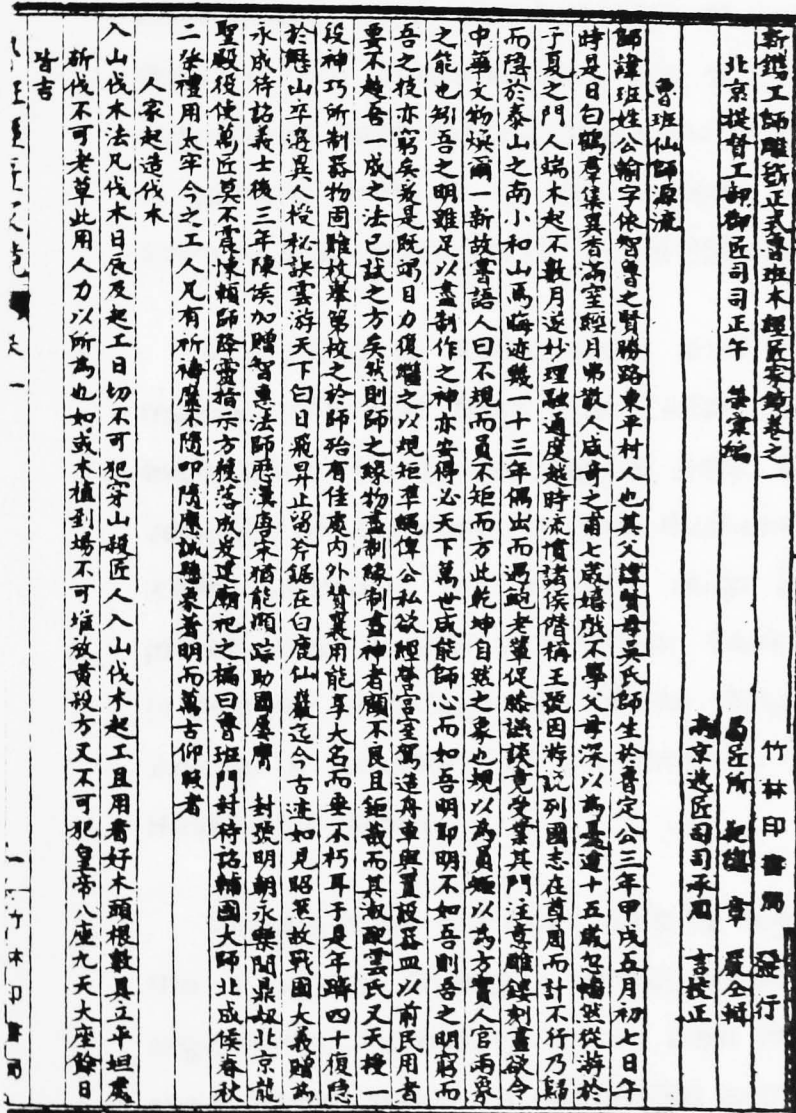
LBJ (again, I am referring to the reprint available to me) was compiled by Wu Rong, with the help of Zhang Yan, and was proofread by Zhou Yan. (Fig. 6.1.2.) All three bear an official title. Although I cannot decide whether this information is reliable, I do believe the compilers of the *LBJ* must have had schooling to a certain level and they may well have been official-craftsmen¹². It used to be the case that craftsmen were recruited and offered an official, though junior, post in the Office of Works in the Ming¹³. The three people mentioned may well be examples. Being compilers, they should have based their writings on precedents, deleting those unsuitable, and added what they felt necessary. The contents of cosmological significance, if not present in the *Luban yingzao zhengshi*, should have been added by the three because of practical needs which may imply any form of closer communication in late imperial days between diviners and building craftsmen, and the latter might in the long run have acquired the knowledge of geomancy to some extent and become *fengshui* practitioners in one way or another, as reflected by the contents of the *LBCBB*.

Since a great part of the *LBJ* was digested from *Yangzhai* writings and other encyclopaedic works, I would assume that to a certain extent building craftsmen share the same cosmological awareness with the writers of the intermediary literature. But, since these digests were only of some 'know-hows' unsupported by reasoning, and ready for immediate reference, it is very doubtful that the users or even the compilers of the *LBJ* knew cosmology as well as the authors of the intermediary literature, at least the source books of the *LBJ*. Apart from the probably superficial share of cosmological ideas with the mentality of higher classes, however, building craftsmen have their own ways to reflect their cosmological awareness, which can be seen through their specific emphases at work, placed on how to take right measurements for each component of a building, how to prepare the base and the material for this component, and how to assemble components in the right manner, etc. To put it more precisely, in taking auspicious measurements and in performing rites associated with building activities, both being building craftsmen's 'monopoly', we still can identify the cosmological ideas shared by the mentality of the

¹²Ruitenbeek (1989), p.162.

¹³*MDGSGYDYJ* (1958), pp.70-83; Shan Shiyuan (1934), pp.77-83.

Fig. 6.1.2. The first page of the *LBJ*'s written section, showing the names of compilers and their official titles. The facing page is part of the illustration section. (*LBJ* (1983))



upper classes. In both, the inner structure of the interplay of cyclicity and fixity, is well identifiable.

6.2. The connection of the *LBJ* with higher literatures

In order of contents, the *LBJ* comprises: Book I, (A) the biography of Luban, the patron god of carpentry; (B) lists of auspicious/inauspicious days and directions for starting various stages of construction, accompanied by some descriptions of working method and manner; (C) the standard prayer for erecting the wood frame and hoisting the ridgepole; (D) the esoteric aspects of measurements; (E) the specifications for various wood frames and other components with the insertion of (F) the esoteric aspects of making doors; Book II, (G) specifications for other types of carpentry, including lists of auspicious days for starting construction; (H) specifications for wood furniture or joinery; Book III, (I) the esoteric physiognomy of the building; Book IV, (J) sorcery and talismans (or symbols) concerning building activities.

According to Ruitenbeek's analysis¹⁴, of the *LBJ* Book I and Book II are mainly inherited from the *Luban yingzao zhengshi* of the Yuan with two exceptions: (a) hemerological lists, digested from the *Yinyang baojian keze tongshu* of the Yuan (cf: Guo Husheng suggests that these lists come from the *Keze bianlan* of the Hongzhi reign-period, AD. 1488–1505¹⁵), and (b) lists of joinery, also a later attachment; Book III is digested from the *Wanbao quanshu* (a popular encyclopaedia of the Ming); Book IV is digested from the *Yangzhai biyong* (a handbook of the Ming for *Yangzhai* practitioners), according to Guo Husheng's claims¹⁶.

Since I have not been able to see copies of either the *Wanbao quanshu* or the *Yangzhai biyong*, I cannot examine the validity of Ruitenbeek's or Guo's arguments. According to my own findings, sources from the intermediary or even higher literature containing entries completely (or nearly) the same as the *LBJ* and might be its source books or share the same source books with it

¹⁴Ruitenbeek (1986), pp.14–15.

¹⁵"*GYLBYZZSHLBJ*" (1981), p.99.

¹⁶"*GYLBYZZSHLBJ*" (1981), p.99.

(referring to those dated later than the *LBJ*) are as follows.

Book I

(A): none found.

(B): (a) *YYBJ* (of the Yuan) (b) *XJXZJYXJZBZJXZRYTS* (1684) (c) *Lifa jicheng* (in the *YLDD* of 1403–08) (d) *Wanli jicheng xuanze yijian* (in the *YLDD*) (e) *YZSS* (1590) (f) *QDXJBFS* (1739) (g) *Zhaibao jing* (ascribed to Yang Yunsong of the Tang, but prefaced in 1602 and contained in the *YZDQ* (1582)).

(C): none found.

(D): (a) *YZSS* (b) *SLGJ* (1333) (c) *YZDQ: Zhaibao jing* (d) *YZAZ* (1860) (e) *BZZS* (1629).

(E): none found.

(F): (a) *YZSS* (b) *XJXZJYXJZBZJXZRYTS* (c) *QDXJBFS* (d) *YZDQ: Zhaibao jing*.

Book II

(G): very few found: lists of similar auspicious days for erecting the stockade and the stable occur in the *QDXJBFS*.

(H): none found.

Book III

(I): *Xiangzhai jing* (date unknown, but the *LBJ* ascribes it to Guo Pu of the Jin (AD. 265–420); note that Ruitenbeek has found the source for this: the *Wanbao quanshu* of the Ming).

Book IV

(J): very few found: for example, the *Taishan shi gandang* (The stone from the Mountain Tai dares to resist) often occurs in other sources; the measures against the sorcery of the building craftsmen, the prayer for the settlement of domestic deities after completion and the talisman (or symbol) of Jiangtaigong for blessing construction also occur in the *JBQJ* (1707), the *XJXZJYXJZBXZRYTS* or the *TTX* (1816), etc. (Note that Guo Husheng has found the source for (J), which is the *Yangzhai biyong* of the Ming).

The great majority of these sources are written works of *yangzhai* or of hemerology, in my categorisation belonging to the intermediary literature or higher. So, the parts with known sources show that building craftsmen share the same cosmological awareness with the authors of the intermediary literature, though very likely in a lower degree. However, compared with the found sources, these in the *LBJ* are in general shorter, more selective and incomplete. Apparently, craftsmen have dogmatised the doctrines of *yangzhai* and hemerology. They do not attempt to understand these sources properly. Instead, they intend to apply them to practical use in order to avoid inauspiciousness. Craftsmen are in general not cosmological theorists and to question why is not their interest, nor their duty. Together with our previous studies of the scholarly literature and *Yangzhai* writings, I might say that **the scholarly literature is concerned with the exploration of basic cosmological ideas, the intermediary literature is an 'applied sacred science' which simplifies these basic ideas while applying them to many aspects of practice, and the craftsmen's manuals dogmatise a part of the result of this application for building purposes.**

This does not mean that the application of the basic ideas in the intermediary literature is always clearly based on systematic reasoning. Let us take the choice of auspicious days as an example. In the *QDXJBFS*, each day in each month is associated with an Element out of the system of *nayin wuxing* the on-duty deity of the Jian chu sequence, and other on-duty auspicious and inauspicious deities. Judged from these, an estimate of this day is given, which tells the day suitable for some activities, but not for others. So, an auspicious day for construction means that more deities favourable to construction are on duty on this day¹⁷. Each of these deities is rationalized as presenting a particular relationship among Heavenly Stems, Earthly Branches and other stars and the theory of *yin yang* and *wuxing* normally underlies the rationalization. Another method of judging the auspiciousness of a day for breaking soil (*dongtu*, an early stage of construction) is an application of the *jiugong feipo* and the manipulation with the Tanlang stars, as exemplified in the *Taisi miaojuan xuanze yuangu*¹⁸. The two cases are still well reasoned. However,

¹⁷ *QDXJBFS*, Bk.4, p.4b.

¹⁸ Included in the *YLDD* (AD.1403-1408), Bk.20121, pp.2b-3a.

there are much more cases which are not better than dogmatic lists of days, in the form similar to those in the *LBJ*. That is to say, days of auspiciousness are listed without explanation. (These lists might be either copied from earlier sources and the reasoning is not brought along or are not reasoned from the outset.) Even in the *QDXJBFS*, a monumental work devoted to the rationalization of hemerology, there are still many lists of chosen days for certain stages of construction left unexplained. These are included in the work because they have long been in conventional use and are worthy of reference¹⁹. Indeed, judgements of auspiciousness have been approached in many ways throughout Chinese cultural history. The Ming Qing Chinese have inherited various sets of chosen moments without reasoning and there is no way for them to judge which is more reliable. So, the intermediary literature is not always reasoned clearly. But, on the whole, it's contents are more rational than those of craftsmen's manuals.

Going back to the last sentence of the penultimate paragraph about the relation among the three categories of literature, we may continue to say that all the three contain something cosmological in common, though in different forms. This continuity from theory to practice supports my attempt to rebut the position of *dao qi(*) fentu*

6.3. The taking of auspicious measurements and its cosmological significance

There are also some parts of the building craftsmen's manuals that continue the principles established in the intermediary literature while going further. These are mainly concerned with taking auspicious measurements, absolutely indispensable in building construction. The task of building craftsmen is to embody a dwelling physically. When a dwelling remains a conceptual scheme in the intermediary literature, the involvement of measurement is very limited. (The only exception so far I have found is Wei Qingjiang's *ZPDC* (1741) where measurements are deduced in great detail for different building types of various magnitudes.) To construct a building according to this conceptual scheme, however, taking measurement becomes dominant and this is what

¹⁹ *QDXJBFS* (1739), Bk.35, p.1a.

building craftsmen must master²⁰. They have to take accurate measurements not only for assembling the components of a building properly but for the sake of auspiciousness. That is, measurements must be both practically and symbolically valid. There must be occasions that symbolic measurements do not meet building practice well, or vice versa. Since practical measurements are somewhat flexible and symbolic measurements do not lack alternatives, however, it does not seem to be very difficult to reach a compromise between the two.

In the *LBJ* and the *LBCBB* (especially the latter), the lists of symbolic (or esoteric) measurements occupy a very substantial space. They are underlain by three systems frequently in use in the intermediary literature: the Twelve Jian chu Deities, the Tanlang stars, and the colour stars of the *Luoshu*. All three are put into cyclical (more precisely, spiral) alignments. They are repeated cyclically for larger measurements. In the mean time, a number of rulers, marked with several sets of judgement of auspiciousness in *cun* (Chinese inch) intervals, are used by building craftsmen for this purpose. When in use for larger measurements, this ruler will be repeated until the residual *cun* measurement is smaller than its full length. Only this remnant measurement is crucial and should terminate on one of the division intervals that bear auspicious judgements. This means that the judgements are fixed in position (or order in precedence) on a ruler but will repeat cyclically and in the last cycle one of them will indicate the auspiciousness of measurement. Thus, the inner structure of the interplay between cyclicity and fixity is perceptible in the operation of the ruler. In the same sense, as we shall see later, this inner structure is identifiable in the manipulation of taking measurements with the three systems.

6.3.1. Pace measurements with the Jian chu sequence

The cardinal numbers showing the order in precedence of the Twelve Deities of Jian chu are rendered into quantitative numbers of pace (*bu*, foot step) for judgement of auspiciousness. (Table 6.3.1.) This is normally applied to large measurements such as those for site planning. Instead of the Chinese foot (*chi*) or Chinese inch (*cun*), pace is used as the measurement unit, with

²⁰“*GYLBZZSHLBJ*” (1981), p.100.

one pace standing for 4 *chi* and 5 *cun*. The use of pace as a measurement unit seems to be a residual piece of evidence for the use of the human body as a means for measurement in the remote past. Also, the use of a larger unit (1 to 4.5) would reduce and simplify the figure of measurement, thus ease the judgement of auspiciousness. When the measurement is larger than 12 paces, the Jian chu sequence will be repeated again and again. That is, in taking pace measurements, the sequence is put into a cyclical permutation.

Table 6.3.1.

The correspondence between the Jian chu sequence with quantitative pace numbers.

paces	Deity	judgements	G/B*
1	Jian	yuanji (auspicious prime)	G
2	Chu	mingtang (hall of light)	G
3	Man	tianxing (heavenly punishment)	B
4	Ping	juanshe (curly tongue)	B
5	Ding	jingui (gold closet)	G
6	Zhi	tiande (heavenly virtue)	G
7	Po	chungsha (thrust current)	B
8	Wei(*)	yutang (jade hall)	G
9	Cheng	sanhe (triplet)	G
10	Shou	zeijie (thief robbery)	B
11	Kai	shengqi (vital energy)	G
12	Bi	zhaihuo (calamity)	B

*G/B: good or bad (in general, not absolutely so in other writings)
source: *LBCBB*.

It is very difficult to trace the genesis of the Twelve Jian chu Deities. The earliest occurrence I can find is in the *HNZ*²¹ where these twelve words (whether or not they were visualized as deities in this source is not certain) are identified with the Twelve Earthly Branches²². This seems to be because the handle of the North Dipper indicates one of the twelve Earthly Banches each month and it indicates EB3 in the first month, in Chinese sentence *Zhengyue*

²¹In the *Tianwen* chapter of this work. See the *HNZ*, Bk.3, p.24b.
²²Jian is EB3; Chu, EB4; Man, EB5; Ping, EB6; Ding, EB7; Zhi, EB8; Po, EB9, Wei(*), EB10; Cheng, EB11; Shou, EB12; Kai, EB1; Bi, EB2.

jian yin (literally, it stands or is established at Yin (EB3) in the first month²³). In Chinese writing, the first of the Twelve Deities, Jian, is the same as the '*jian*' in this short sentence. It is likely that the two mean the same thing at the outset. Anyway, the first of the months (and the first of the Twelve Deities) is fixed to the third of the Twelve Earthly Branches in the *HNZ*. And the Chinese calendar has actually followed this convention and named the first month of a year Yin (EB3). The connection of the Twelve Jian chu Deities with the Earthly Branches in the *HNZ* reflects that the former has cosmological implications, and like the cyclical pointing of the Dipper's handle²⁴ at the Twelve Branches, it seems to make good sense to put the former into a cyclical permutation which is often used in the intermediary literature and is here applied to the pace numeration for the judgement of auspiciousness by building craftsmen. The Jian chu sequence also reminds us of the School of Jian chu – the school of hemerology called upon by the Han Emperor Wu²⁵. It is unfortunate that I have not been able to trace the original form of the school. But, it cannot be far from the truth to assume that the Jian chu sequence was first applied to astrology which, in turn, plays a significant role in hemerology. By the Song dynasty, as testified by the *JJZBWLXS* (1192)²⁶, this sequence has been used to help judge auspiciousness for length. However, this applied only to making graves in this work, not to human dwellings²⁷. This Song document also testifies that in using the Jian chu sequence cardinal significance means much

²³ *HNZ*, Bk.3, p.15a; cf. Ruitenbeek (1989), p.120.

²⁴ Notably, in the *KYZJ* (AD 729) the seven Dipper stars are even associated with the Twelve Jian chu Deities: the first star is associated with Jian; the second, Chu and Bi; the third, Man and Kai; the fourth, Ping; the fifth, Ding and Cheng; the sixth, Zhi and Wei(*); the seventh, Po and Shou. (See *KYZJ*, Bk.67, (58): *Beidou xingzhan*)

²⁵ *SJC*, Bk.127: *Rizhe liezhuan* (The Biographies of Prognosticators); we have seen this in Chapter 4, Note 122.

²⁶ I am referring to Zhang Qian's revised edition, entitled fully *Jingjia jiaozheng buwan dili xinshu* AD.1129, Bk.14. This work is a very important work of *fengshui*. It was the earliest one that was clearly dated and initiated by the government. Its predecessor is the thirty chapters (on *dili*, i.e., *fengshui*) of the *Qiankun baodian* of the early Song (AD.960–975), which are based on the eight chapters (on *dili*) of the *Yinyang shu* by Lu Cai of the Tang, who flourished in the Zhenguan reign-period, AD.627–649. In AD.1034, these thirty chapters were withdrawn from the *Qiankun baodian* revised, and formed a new work, entitled the *Dili xinshu* which was once again revised by Wang Zhu in AD.1051–1071. In AD.1184, the *Dili xinshu* was revised and illustrated by Bi Ludao and became the *Tujie jiaozheng dili xinshu* Zhang Qian is the last revisor of this work.

²⁷ Some parts of this literature are devoted to human dwellings, where, however, the application of the Jian chu sequence is not seen. (Bks.1–9.) This important testimony implies that the expansion of this application from making graves to building should not date earlier than the Song.

more than quantitative significance because, here, each word of the sequence stands for either one pace used in narrow sites, or ten paces used in spacious areas, to locate the auspicious spot for a grave (the length of pace is not specified here), or one *chi* (Chinese foot) when applying to the height and depth of the grave.

The regulation recorded in the *LBJ* is very simple. The pace measurement was used to take the auspicious distance between the eavesdrop and the gate (or the door). One, three, five, seven and eleven paces (i.e. Jian, Man, Ding, Po, Kai) are regarded as auspicious. Exceptionally, in the *ZPDC*, part of the intermediary literature, the use of pace measurement is far extensively recorded²⁸. According to this source, the pace measurement for the overall width of the house compound should avoid using Man, Ping, Shou, Bi, and its overall length should fall on Chu, Ping, Zhi, Kai. The total pace measurement combining all the distances between each two doors along the central orientation axis of the compound (called *tianhe*, heavenly sum), and the total pace measurement combining all the lengths and widths of all the rooms in the compound (called *dihe*, earthly sum) should accord with auspicious deities as well. (Fig. 6.3.1.1.) It also recommends auspicious pace measurements for other building types. Above all, the interplay of cyclicity and fixity is not difficult to identify. The Jian chu sequence is put into a cyclical permutation. However, the order in precedence of the twelve paces is fixed and for a certain dwelling, the pace measurement should finally be settled and its associated Jian chu deity should be decided and fixed.

6.3.2. The *chi* (Chinese foot) measurements with the Tanlang sequence

The interplay of cyclicity and fixity is equally present in the manipulation with the Tanlang sequence for taking auspicious *chi* measurements. Unlike the manipulation with the Jian chu deities, it is not necessary that the first *chi* is associated with the first star Tanlang. Instead, a more complicated manipulation is made, as reflected by the lists of measurements in the *LBCB*²⁹,

²⁸In the *Zhaipu zhiyao*, Bk.3 of the *ZPDC* (1741).

²⁹By this I mean that one can detect the deliberate manipulation by analyzing these lists.

Fig. 6.3.1.1. A case of pace measurements: the overall length = 18 paces, falling on Zhi (*tiande*, heavenly virtue, auspicious); the overall width = 8 paces, falling on Wei(*yutang*, jade hall, auspicious); the *tianhe* (heavenly sum) = 14 paces, falling on Man (*mingtang*, hall of light, auspicious). (ZPDC (1741))

橫寬三丈六尺合八步玉堂包山脚在內	天井直丈三八橫丈三八 廂內深八尺一堦一尺 簷牆七尺九尖二尺九合丈零八高	迴廊外堦各一尺內深六尺二寸八牆五寸安門合五步二丈二尺五寸金櫃吉廊簷同廂簷尖二尺一寸高	中廳深丈一八外堦各一尺 簷牆七尺九尖三尺九合丈一八高	天井長一丈一尺八寸寬一丈三尺八 廂深八尺一 簷牆	七尺一尖二尺七合九尺八寸高	門廳外堦各一尺內深一丈零六寸 裏丈八尺九牆中門限合十四步六丈三明堂外一尺七 簷牆七尺二尖三尺六合二丈零八寸
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通長八丈一尺合十八步執天德吉包壁脚在內	丈五八	丈三八	丈零寸	丈四八	丈一八	丈四六
	房	堂內	房	廂	天井	廂
					廳中	
					天井	

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which involves the consideration of seat direction (i.e. the direction that the dwelling turns its back against) of the dwelling. From an analysis of these lists, this manipulation can be identified as follows. By means of *Najia* (Accepting HS1) and *Sanhe* (triplet), the Twenty-four Directions are grouped into eight categories dominated by the Eight Trigrams, in order to fit the Trigrammatic interchange, called *Youniān biangua* (literally, the Trigrammatic Interchange with Yearly Transition, see 5.4.2.). The association of the Tanlang stars with vertical *chi* measurements (i.e. all the *chi* measurements pertaining to the vertical dimension) is underlain by the Trigrammatic interchange starting from Qian (ETnw), called *Tianfuqua* (Father Heaven Trigrammatic Interchange), which is: Qian (Fubi) (ETnw) --> Dui (Tanlang) --> Zhen (Jumen) (ETe) --> Kun (Luchun) (ETsw) --> Kan (Wenqu) (ETn) --> Xun (Lianzhen) (ETse) --> Gen (Wuqu) (ETne) --> Li (Pojun) (ETs). (In emblem: ☰ --> ☱ --> ☲ --> ☳ --> ☴ --> ☵ --> ☶ --> ☷.) So, for the dwelling compound with its seat direction dominated by Dui (ETw) (either ETw, HS4, EB3, EB7, or EB11), the first vertical *chi* is associated with Tanlang; the second, Jumen; the third, Luchun; etc. For the dwelling compound with its seat direction dominated by Zhen (ETe) (either ETe, HS7, EB2, EB6, or EB10), the first vertical *chi* is associated with Jumen; the second, Luchun; etc. The lists of the correspondence between vertical *chi* measurements and Tanlang stars in the *LBCBB* accord with this manipulation perfectly. (Table 6.3.2.a.)

Table 6.3.2.a.

Tienfugua

Tanlangs	Tri.	vertical chi vs. Tanlang stars											
		1chi	2chi	3chi	4chi	5chi	6chi	7chi	8chi	9chi	10ch	11ch	12ch
Fubi*	Qian	YB	TL	JM	LC	WnQ	LZ	WuQ	PJ	ZF	YB	TL	JM
Tanlang	Dui	TL	JM	LC	WnQ	LZ	WuQ	PJ	ZF	YB	TL	JM	LC
Jumen	Zhen	JM	LC	WnQ	LZ	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ
Luchun	Kun	LC	WnQ	LZ	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ	LZ
Wenqu	Kan	WnQ	LZ	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ
Liānzhen	Xun	LZ	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ	PJ
Wuqu	Gen	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ	PJ	ZF
Pojun	Li	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ	PJ	ZF	YB	TL

*Fubi = Zuofu (ZF) + Youbi (YB); TL = Tanlang, LC = Luchun, etc.
source: *LBCBB*.

Table 6.3.2.b.

Dimugua

Tanlangs	Tri.	horizontal chi vs. Tanlang stars											
		1chi	2chi	3chi	4chi	5chi	6chi	7chi	8chi	9chi	10ch	11ch	12ch
Fubi*	Kun	PJ	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ	PJ	ZF	YB
Tanlang	Gen	WnQ	LZ	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ
Jumen	Xun	JM	LC	WnQ	LZ	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ
Luchun	Qian	PJ	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ	PJ	ZF	YB
Wenqu	Li	LZ	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ	PJ
LiZanzhen	Zhen	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ	PJ	ZF	YB	TL
Wuqu	Dui	LC	WnQ	LZ	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ	LZ
Pojun	Kan	WuQ	PJ	ZF	YB	TL	JM	LC	WnQ	LZ	WuQ	PJ	ZF

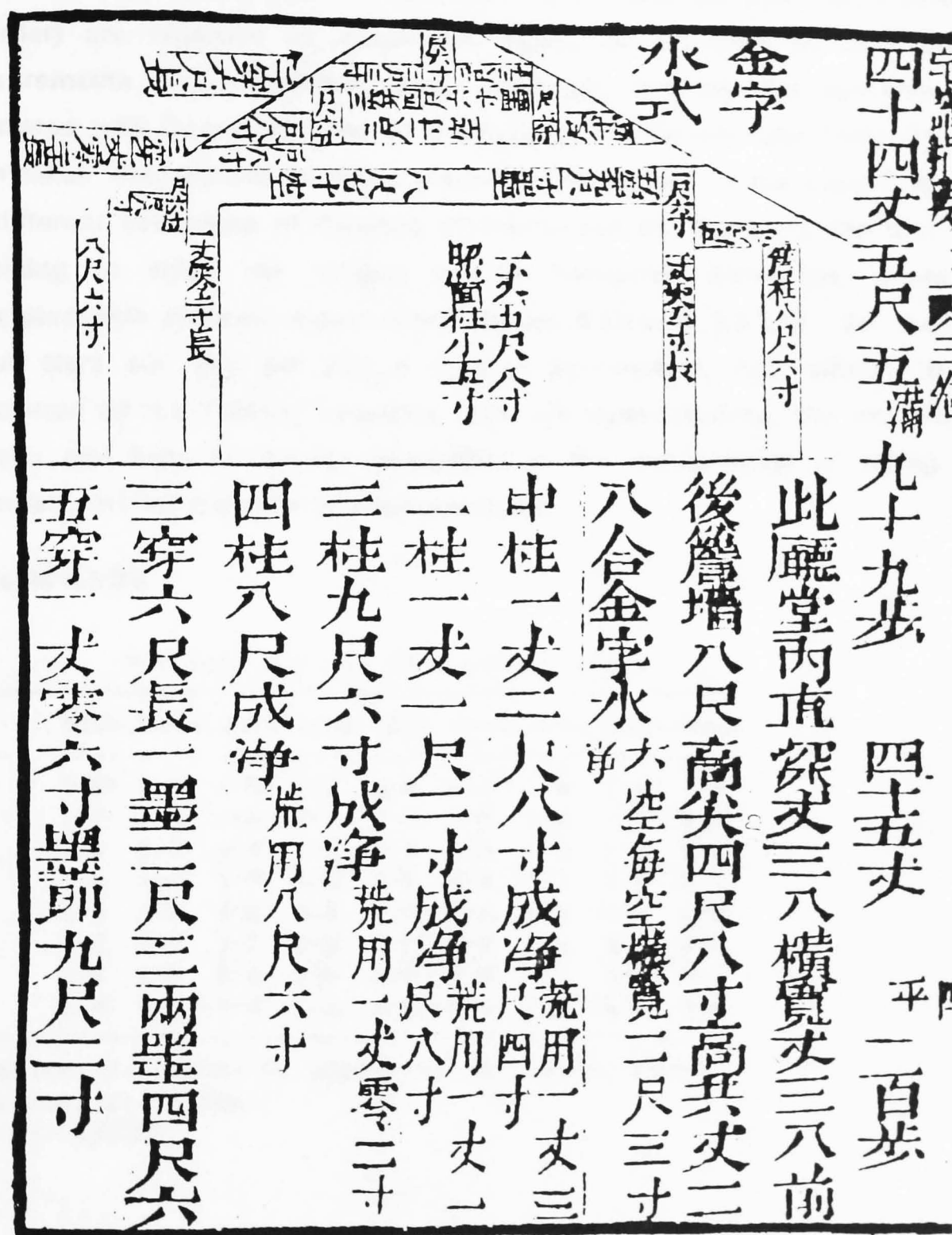
*Fubi = Zuofu (ZF) + Youbi (YB).
source: *LBCBB*.

Similarly, the association of the Tanlang sequence with horizontal *chi* measurements (i.e. all the *chi* measurements pertaining to the horizontal dimension) must have been underlain by the Trigrammatic interchange starting from Kun (ETsw), called *Dimugua* (Mother Earth Trigrammatic Interchange)³⁰. (Fig. 6.3.2.1.)

Here what concerns me is that, in its association with both vertical and horizontal *chi* measurements, the Tanlang sequence is put into a cyclical permutation. But, for a certain dwelling, the counting of both its vertical and horizontal *chi* measurement would be separately started with a definite and fixed choice of one of Tanlang stars, and would be advanced *seriatim*. Structurally, the manipulation can be conceived as an interplay of linear cyclicity and linear fixity.

³⁰The reason is that, in the *LBCBB*, the *chi* (or even *cun*) measurements pertaining to the horizontal dimension are named *Dimu* (Mother Earth), in contrast to *Tianfu* (Father Heaven) which is used to call those pertaining to the vertical dimension. Also, the *Tianfugua* and the *Dimugua* are a pair often mentioned and used in *fengshui* writings (e.g. the *JTXNQNHJJ* the *QDXJBFS*, etc.) and the manipulations of both are completely the same as what I have just mentioned and not changed throughout. Even in the *LBCBB* itself, there is a passage, entitled the *Ershisi shan dimugua zongli* (The General Principle of the *Dimugua* for the Twenty-four Directions), where association of Trigrams with Tanlang stars is evidently underlain by the same manipulation of the *Dimugua*. When rendered into lists of the correspondence between horizontal *chi* measurements and Tanlang stars in the same work, however, the manipulation of the *Dimugua* is no longer identifiable (Table 6.3.2.b.). I suspect these lists misplaced. This is quite likely because the *LBCBB* is full of errata.

Fig. 6.3.2.1. An illustration of the *Jinzi shuishi* (a symmetrical type of roof slope), where the measurements marked on the wood frame members give the idea of what vertical or horizontal measurements mean. (ZPDC (1741))



6.3.3. The *cun* (Chinese inch) measurements with the nine colour stars of the *Luoshu*

In the manipulation for taking auspicious *cun* measurements the interplay of cyclicity and fixity can also be identified. We have seen that there are a number of rulers marked with judgements of auspiciousness in their *cun* intervals. Among these, the set-square is marked with the colour stars of the *Luoshu* of which the three Whites (the 1st, 6th, 8th in order) and the one Purple (the 9th in order) are regarded as auspicious. Again, as reflected by the lists of measurements in the *LBCBB*, it is not necessary that the first *cun* would be associated with One-White, and so on. Instead, the Twenty-four Directions are again taken into account by being placed in the domain of the Eight Trigrams. For different categories of dwelling (characterised by Trigrams), the first *cun*, pertaining to either the vertical or the horizontal dimension, would be associated with different colour stars (Tables 6.3.3.a. & 6.3.3.b.). So, the nine colour stars are also put into a cyclical permutation. And, similar to the association of the Tanlang sequence with *chi* measurements, the interplay of cyclicity and fixity is equally perceptible in the manipulation of taking *cun* measurements for the sake of auspiciousness.

Table 6.3.3.a.

Vertical cun vs. nine colour stars									
Tri.	1cun	2cun	3cun	4cun	5cun	6cun	7cun	8cun	9cun
Qian	4-G*	5-Y	6-W	7-R	8-W	9-P	1-W	2-B	3-A
Dui	9-P	1-W	2-B	3-A	4-G	5-Y	6-W	7-R	8-W
Zhen	7-R	8-W	9-P	1-W	2-B	3-A	4-G	5-Y	6-W
Kun	3-A	4-G	5-Y	6-W	7-R	8-W	9-P	1-W	2-B
Kan	2-B	3-A	4-G	5-Y	6-W	7-R	8-W	9-P	1-W
Xun	5-Y	6-W	7-R	8-W	9-P	1-W	2-B	3-A	4-G
Gen	6-W	7-R	8-W	9-P	1-W	2-B	3-A	4-G	5-Y
Li	8-W	9-P	1-W	2-B	3-A	4-G	5-Y	6-W	7-R
*A: azure; B: black; G: green; P: purple; R: red; W: white; Y: Yellow. source: <i>LBCBB</i> .									

Table 6.3.3.b.

horizontal cun vs. colour stars									
Tri.	1cun	2cun	3cun	4cun	5cun	6cun	7cun	8cun	9cun
Kun	6-W*	7-R	8-W	9-P	1-W	2-B	3-A	4-G	5-Y
Gen	8-W	9-P	1-W	2-B	3-A	4-G	5-Y	6-W	7-R
Xun	7-R	8-W	9-P	1-W	2-B	3-A	4-G	5-Y	6-W
Qian	1-W	2-B	3-A	4-G	5-Y	6-W	7-R	8-W	9-P
Li	2-B	3-A	4-G	5-Y	6-W	7-R	8-W	9-P	1-W
Zhen	3-A	4-G	5-Y	6-W	7-R	8-W	9-P	1-W	2-B
Dui	4-G	5-Y	6-W	7-R	8-W	9-P	1-W	2-B	3-A
Kan	5-Y	6-W	7-R	8-W	9-P	1-W	2-B	3-A	4-G

*See Table 6.3.3.a.
source: *LBCBB*.

Above all, the taking of auspicious measurements in craftsman’s manuals borrows three sequences from the intermediary literature but goes further. And, the interplay of cyclicity and fixity is identifiable in all the three manipulations with the Jian chu, the Tanlang and the *Luoshu* sequences for associating measurements with auspiciousness.

6.4. Building craftsmen’s rituals and their cosmological significance

Some parts of the *LBJ*, connected with sacred rituals, seem to belong purely to craftsmanship, as similar contents do not occur in the intermediary literature. They are mainly inherited from the *Luban yingzao zhengshi* and included in (A), (C), and (E) of my previous analysis (see 6.2.). Even in (B) (see 6.2.), some main points for working the stages of construction are given. They are important for my purposes because they are full of cosmological significance. For instance, the *LBCBB* records the procedure for laying the plinth. The eight plinths corresponding to the eight directions (the four cardinal plus the four corner) are most important and should be laid in the first place. In laying them, the four corner plinths should first be laid, then the four of the four cardinal points. Here, again, we see the echo of the four corners: Qian, Kun, Gen, and Xun. This also reminds us of the *Luoshu* where the four corners

are regarded as the four limbs of the tortoise³¹. The four 'limbs' should be established firmly in the first place in order to ensure the stability of the dwelling. This is closely related to the Chinese cosmological theme about the tortoise. As pointed out by M. Aris, the great cosmic tortoise is an important idea in Chinese cosmology, "... the whole of China was subdued by a female tortoise lying on her back, ..., her four limbs are stretched out to the four half-points of the compass,.... She is the ancient yet virgin territory waiting to be subjugated and civilized³²." On this basis, I assume that the building base, the Chinese territory in miniature, is also subdued by a cosmic tortoise in miniature "waiting to be subjugated and civilized." The four corner plinths are to "pin down" her four limbs to "tame" her, in order to ensure the firmness of the building being established on her. Besides, the dwelling (or the building base) is here paralleled with a dragon and the four corners are named the dragon's stomach, its back, its head, and its feet³³. Alternately, each corner position would be either the stomach, the back, the head, or the feet, in different months of the year. For instance, in the first, the fifth, and the ninth months of the year, the dragon's stomach is in the directional position Qian (i.e. NW); the back, in Xun (SE); the head, in Kun (SW); and the feet, in Gen (NE). The other nine months are grouped into three likewise. In laying the plinth, the order is: (a) the dragon's stomach (b) the dragon's back (c) the dragon's head (d) the dragon's feet. So, the directional positions for the dragon's parts are different every month, but will repeat every four months (see Table 6.4.). Thus, once again, the interplay of cyclicity and fixity is identifiable in this procedure. Here it is an interplay of temporal cyclicity and spatial fixity. (Fig. 6.4.1.) The special procedures required in these building stages reflect to some extent the building craftsmen's cosmological awareness which is ritualistic and sacred.

³¹ *LBCBB* p.46b. Or, the tortoise is heaven-earth in miniature; its shell likens heaven and its four limbs, earth. That seems to be why it is used for divination. (See *Tang liudian*, Bk.14.)

³² M. Aris (1979), p.19.

³³ Cf. A *fengshui* method, called *Liuren yuankong* associates the 24 Positions with the parts of the (earth) dragon and the Twelve Jian chu Deities: EB1 and HS10 are associated with the dragon's tongue and the Deity Jian; EB2 and ETne, the navel and Chu; EB3 and HS1, the eye and Man; EB4 and HS2, the tail and Ping; EB5 and ETse, the forehead and Ding; EB6 and HS3, the stomach and Zhi; EB7 and HS4, the horn and Po; EB8 and ETsw, the ear and Wei(*); EB9 and HS7, the waist and Cheng; EB10 and HS8, the foot and Shou; EB11 and ETnw, the nose and Kai; EB12 and HS9, the intestines and Bi. See the *GJTSJC* (the Wenxing version), Vol.58: *Yishudian* p.702.

Table 6.4.

The order in precedence of laying plinths, subject to monthly transition.

Months		plinths in order							
		1st	2nd	3rd	4th	5th	6th	7th	8th
1,5,9,	drt.*	NW	SE	SW	NE	E	W	S	N
	drg.%	stoma	back	head	foot				
	Tri.&	Qian	Xun	Kun	Gen	Zhen	Dui	Li	Kan
2,6,10	drt.	SE	NW	NE	SW	E	W	S	N
	drg.	stoma	back	head	foot				
	Tri.	Xun	Qian	Gen	Kun	Zhen	Dui	Li	Kan
3,7,11,	drt.	NE	SW	SE	NW	E	W	S	N
	drg.	stoma	back	head	foot				
	Tri.	Gen	Kun	Xun	Qian	Zhen	Dui	Li	Kan
4,6,12	drt.	SW	NE	NW	SE	E	W	S	N
	drg.	stoma	back	head	foot				
	Tri.	Kun	Gen	Qian	Xun	Zhen	Dui	Li	Kan

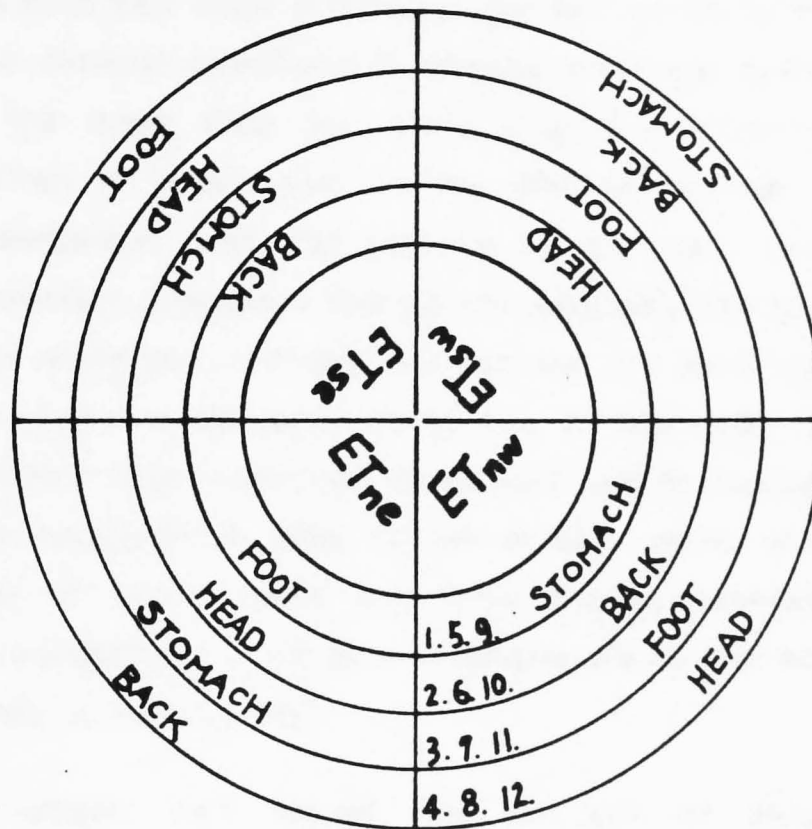
*drt.: directions; %drg.: dragon's parts; &Tri.: Trigrams.
source: *LBCBB*.

However, it is at the stage of hoisting the ridgepole that the cosmological significance in architectural practice is revealed much more richly. The ridgepole is the top member of the wood frame of a building and is the final frame member to be assembled. Constructionally, the completion of this stage means that the main body of the building has been founded. Ritualistically, the ridgepole is the highest in the hierarchy of importance. The stage is accompanied by a special ceremony about which Ye Dejun has kept a brief record³⁴. Although such a record of 1920s at Huaiàn can only be used for illustration rather than as evidence, it is the only Chinese account of this kind I can find. The description in the paragraph below is based on Ye Dejun's record.

The erection of the wood frame and the hoisting of the ridgepole are normally held on the same day which is decided using the guidance of hemerology. The former is done first and the latter is left until the right

³⁴“JZ-HAFSZZDZW” (1929), pp.2-9.

Fig. 6.4.1. A circular chart showing the order in precedence of laying plinths.
(Made by the present author on the basis of the *LBCBB* (1985))



moment. After the erection of wood frames, the ridgepole is lifted high and made ready. Three square pieces of red paper, altogether bearing the three auspicious words: blessing, rank, and longevity (*fu lu shou*), are glued to the ridgepole. When the right moment arrives, two carpenters would climb up along the erected columns to the top of the wood frame, one on the right of the central bay, the other on the left, bringing with them cakes and coins. The two carpenters pretend to hold the ridgepole with two pieces of cloth, one of purple colour and the other of green. Two tilers stand underneath the ridgepole. A third tiler holds a burning bark and waves to the above, the below, and the four cardinal directions to cleanse the ritual space (to expel the evil spirits). In the mean time, he utters auspicious sentences underneath the ridgepole. Then, it is the turn of the tiler on the left hand side to utter auspicious sentences, and then the one on the right. Immediately after this, the two carpenters altogether pull up the ridgepole and toss it into its rightful place. In the meantime, the carpenter on the left hand side utters auspicious sentences and this is followed by the one on the right. Soon after, the two carpenters throw cakes and coins downward and firecrackers are set off. After hoisting the ridgepole, a table is set at the centre of the building under construction, on which cakes and three cooked sacrifices (cock, fish, and pig-head) are prepared; incenses and candles are lit. The household would give three *kowtows* to Heaven, etc³⁵.

Though simple, Ye's record has no lack of clues to identify the cosmological significance at the ceremony of hoisting the ridgepole. It refers to the notion of *taiji* (the Great Ultimate). Literally, the Chinese word *ji* exactly means the ridgepole of the building, which is the central and uppermost purlin of the wood frame. Figuratively, *ji* means zenith, apex, the uppermost, the ultimate, the supreme, etc. So, it is often connected with the ideology of Chinese royalty. In his "*Huangji dian fu*" (A Rhapsody of the Huangji Hall (where the Ming emperors gave audience every day)), Xu Xianqing connects the Ming emperor and his empire with many aspects of *ji* to identify the sense of

³⁵In Florence Ayscough's *A Chinese Mirror* (1925), kindly shown me by Professor C.B. Wilson, an account of hoisting the ridgepole can be found, which does not specify the number of people undertaking this procedure, but which records that, immediately after the ridgepole was hoisted, a young carpenter climbed up to a plank under the centre of the ridgepole and distributed a tray of dumplings by throwing them to the four cardinal points. In the meantime he sang a song which also refers to the four quarters and the centre. (See pp.39-41.)

supremacy³⁶. For the same purpose, the most central five halls in the Forbidden City of the Shizong reign (1522–1566) were named Huangji, Zhongji, Jianji, Huiji and Guiji³⁷. Analogously, the Chinese use *ji* to name the Polar Star which, in the Chinese mind, is located at the uppermost end of the central axis of the universe, and which, as we have seen in 4.5.2., is permanently still while making possible all the stellar movements (also the operation of the entire universe). We also often see the connection between *ji*, the Polar Star and the royalty, “Like that the Polar Star is the *ji* of the celestial sphere, the capital city is the *ji* of the four quarters; in turn, the emperor is the *ji* of the royalty³⁸.” The building is a small *taiji*, in contrast to the universe as a whole, the big *taiji*. This implies the homology of microcosm and macrocosm. One might also recall the fifth of the Nine Measures of the Grand Plan (*Hongfan jiuchou*) in the *SJa*, endowed to Yu the Great by Heaven after he successfully pacified the flood³⁹, which is *jianyong huangji*, meaning to keep the great balance of all aspects in the universe at the centre⁴⁰. So, the number five is linked to the centre. The five halls above were meant to accord with this significance. We see here five craftsmen (two carpenters and three tilers) play the main role in the ceremony of hoisting the ridgepole. The fifth member, i.e. the third tiler, cleanses the microcosm which he defines by waving the burning bark in his hand to the six aspects, i.e., the above, the below and the four cardinal points. Similar to this, one can find one of the Daoist rituals, called ‘Sealing the Altar’ which “seals the altar area against demonic disruption so that the altar may be constructed⁴¹.” It

³⁶ *GJTSJC, Kaogong dian*, Bk.48. (in Vol.97, pp.485–486)

³⁷ *Ibid.*

³⁸ *CMMYL* (Ming Qing), Bk.46, p.5.

³⁹ See the *Hongfan* chapter of the *SJa*

⁴⁰ The central five seems to pertain to heaven while the other four, to earth. Cf. In his description of the Daoist ritual about Yu the Great, Lagerwey has this, “Having saved the world from the flood of evil—...— Yu, and the priest, must now create a new heaven—earth, a new universe. This he does by setting up on the two upper stages a total of five tables. They correspond to the five directions and elements....

The fact that four of these tables are ‘on earth’ and the central fifth one is ‘in heaven’ is also extremely revealing. The four tables (directions, wits) are like the four generals with whom Chang Tao-ling made his new covenant; they hold the earth in place. But it is the centre, which is of celestial origin, that holds everything together. It gives a point of reference for the four directions on the horizontal plane; it is itself, running as it does from top to bottom, the axis of the vertical. Put another way, it is the vertical (celestial) that holds the horizontal together.” (Lagerwey (1987), p.32.)

⁴¹ John Lagerwey (1987), p.91.

is to purify a conceptual territory by expelling the demons inside and avoiding the intrusion of the demons from outside for this sacred ritual⁴². Ye hardly dealt with this worship in his record. However, this can be supplemented by the examination of the prayers, listed in the *LBJ* and other literary sources, which are to be chanted on this occasion.

On the worship table, as recorded in the *LBJ* ⁴³, the incense-fire of Puan xianshi, said to be the teacher of Luban (?)⁴⁴, is posited to preside over this ritual, with monetary notes of five colours, fragrant flowers, lamps, candles, three sacrifices, fruit and wine. The master craftsman (or the householder) will play the role as the officiant. The main instruments of craftsmanship, such as the steelyard, the wood scale, the set-square, the line-marker, as well as the geomancer's compass, are tied to the rice tub and altogether put on the table.

The incense stick is a medium for the worshipper to communicate with the supernatural⁴⁵. According to this prayer, the officiant sticks five pieces of incense in the golden tripod to invoke the symbol (or talisman) envoys on duty, asking them to deliver the incense message to invite the deities of all aspects, including "the High and True Worthies of the Three Worlds and the Four Offices, the Holy Sages of the Ten Directions, the Stars of All Heavens; the Gods of the Twelve Star Palaces; the Holy Masters of the Five Directions, Lords of the Earth; the Enlightened Intelligence of *Fude*, He Who Paces through the Void, the Perfected of Buddhism and Daoism, dwelling near their Censers, the Six Gods Who Govern Fate, Well and Furnace, and Master Gongshu, the True Sage Luban⁴⁶," to leave their lodges temporarily and come to visit the house

⁴²Strikingly similar to this, Burckhardt's quotation from a priest of the nomadic Sioux Indians concerning the consecration of a fire altar has it, "Taking the axe, he (the officiant) pointed it towards the six directions, and then struck the ground to the West. Repeating the same way to the East and to the South; then he raised the axe skywards and struck the ground twice in the centre for the earth, and then twice for the Great Spirit. Having done this, he scratched the soil and, with a stick which he had purified in the smoke and offered to the six directions, he drew a line running from the West to the centre, then from the East to the centre, then from the North to the centre and finally from the South to the centre; then he offered the stick to the heavens and touched the centre. In this way the altar was made; In the manner described, we fixed in this place the centre of the world, and its centre, which in reality is everywhere, is the dwelling-place of the Great Spirit." (Titus Burckhardt (1967), p.21.)

⁴³The *LBJ*, Bk.1, pp.2b-3a.

⁴⁴Ruitenbeek (1989), p.181.

⁴⁵Cf. John Lagerwey (1987), p.80.

⁴⁶*LBJ*, Bk.1, pp.2b-3a; Ruitenbeek (1989), pp.183-184.

under construction. The officiant expresses to them his humbleness and sincerity by offering three rounds of wine libation and the hope that they will generously endow the household with their blessings. After the libations, as the prayer goes on, the officiant makes his wishes which are mainly twofold: after the ridgepole is hoisted, the household will obtain great auspiciousness of every kind; secondly, the craftsmen will finish the work with skill and efficiency.

The contents of the prayer well depicts popular cosmology. Apart from the gods directly related to the building (i.e., the gods of furnace, door, well, and the patron god, Luban.), the deities listed in the invocation are mainly associated with the major dimensions of time and space in Chinese cosmology: the Ten Directions, the Five Directions, the twelve zodiac palaces, the Four Seasons. Imbued with the animism of Chinese folk religion, these are worshipped as deities, as reflected in this prayer. The need of blessing from the dimensions of time and space may well reiterate the idea of dwelling to its owner is a microcosm located at the centre of the macrocosm. This idea is very widespread, as it is not limited to the popular circle and it can be also found in the prayers of this kind written by *literati* of historical fame.

The *GJTSJC* (1726) contains about twenty prayers for the occasion of hoisting the ridgepole, written by prominent scholars of mainly the Tang, the Song, the Yuan, and the Ming periods (including Yang Yi, Wang Anshi, Su Shi, Wen Tianxiang) for either royal palaces, central governmental buildings or private houses⁴⁷. There seem to have been a conventional formula for this kind of composition because, despite dynastic differences, most of these pieces are commonly divided into three sections: (a) an introductory rhyme, (b) a hymn with six paragraphs, referring to the Six Directions, (c) wishes. Let us take as an example Yang Yi's⁴⁸ "*Kaifengfu shangliangwen*" (The Prayer for Hoisting the Ridgepole at the Kaifeng Prefecture Office)⁴⁹. In the first section, Yang Yi states that his lord's empire is located at the centre of the world, heavenly blessed, and receives homage from ten thousand surrounding countries; then he states that his lord (i.e. the emperor) is as benevolent as Heaven, as wise as the

⁴⁷ *GJTSJC*, *kaogong dian*, Bk.135: Purlins and columns. (in Vol.98, pp.39-45.)

⁴⁸ Yang Yi flourished in the reign-period of Zhenzong of the Song (AD.998-1022).

⁴⁹ Ibid.

legend sovereigns Yao and Shun, as industrious and thrifty as Yu the Great, and that his lord makes his policies and employs his people seasonably, so the empire has achieved unprecedented prosperity and strength. All of these are to justify his lord in undertaking huge building constructions because his lord does this only at his leisure without disturbing governmental functions or the people's livelihood; then, turning to the building itself, Yang praises the skillfulness and efficiency of the construction as well as the splendour of its size; then, he states that the whole construction is being finished and has reached the stage of hoisting the ridgepole, and that a celebration is being held with plenty of food and wine and all participating members should have a good time. So, he consecrates a hymn to enrich the joy. Then comes the second section, a hymn composed of six paragraphs, headed by "Tossing the ridgepole to the east," "Tossing the ridgepole to the west," "Tossing the ridgepole to the south," "Tossing the ridgepole to the north," "Tossing the ridgepole to the above," and "Tossing the ridgepole to the below"⁵⁰. The first four paragraphs refer to the four quarters of the Territory and the adjacent tributaries or the hostile neighbour (in the north); the fifth refers to the above, i.e. Heaven, and the sixth refers to the below, the prosperous livelihood of his fellow people. Then comes the final section: he wishes for longevity for his lord, the regularity and seasonableness of wind and rain to ensure harvest, the wholehearted support from the people for his lord, the stopping of robbery, thievery and law suits. Thus, his lord can embrace himself (i.e. without further effort to govern the empire, an ideal from Daoist political philosophy) and stay at the centre of the universe to enjoy everlasting prosperity and happiness.

The first section of this prayer starts with the idea that the empire is located at the centre of the world. The second section reveals the idea that this building, dominated by the ridgepole, is located at the centre of the world. The third section ends with the ideal that the emperor stays at the centre of the universe. These three are in consonance with one another. Not surprisingly, hoisting the ridgepole is regarded as closely related to the welfare of the whole empire. The ridgepole not only dominates the building but resonates with the whole universe. The significance of this may be illuminated by Eliade's arguments that "the construction rites show the reactualization of the

⁵⁰ Ibid.

cosmogony⁵¹,” that “a ‘new era’ opens with the building of every house⁵²” which is “a copy of the primordial act of the Creation of the World⁵³.” Hoisting the ridgepole indicates the completion of the ‘birth’ of a new building and resonates with a renewal of the universe. Thus the centre is stressed because “the universe unfolds from a centre (navel) and stretches out toward the four cardinal points⁵⁴,” and the welfare of the entire empire is closely tied to the ceremony.

The theme of this piece of high literature is quite similar to that of the folklore performances. Ye Dejun’s record shows that the tiler uses the burning bark to define the small territory for worship by waving it to the Six Directions. In this piece of high literature, the Six Directions are also stressed significantly, showing a spatial matrix. The idea of the six directions had appeared very early in Chinese cultural history. In the Chinese three-word term, *yu zhou lun*, the etymological equivalent of cosmology, the first word *yu* means exactly the six directions (*yu* also means a building). The words *yu* and *zhou* as a pair occurred in early Chinese documents, such as the *ZZa*, the *HNZ*, etc⁵⁵. In the prayer contained in the *LBJ*, the deities of the Ten Directions and the Five Directions are invoked. Be it five, six, or ten, all are one central point (or axis) dominating four (or eight) directions ($10 = 2 + 8$, $6 = 2 + 4$, $5 = 1 + 4$; 4 or 8 refer to the horizontal dimension and 1 or 2 refer to the vertical dimension), and are based on similar spatial matrices.

These matrices are not merely instrumental (e.g. in a Cartesian sense). Rather, they stand for the intersection of supernatural forces. This point can be strengthened by a liturgy recorded in the Daoist Canons (the *DC*), entitled the *Bazhai shangsheng tiangong* (literally, the house is to be pulled out of the ground and ascends to the heavenly palaces)⁵⁶, where a man of accumulated

⁵¹M. Eliade (1989), p.10.

⁵²Ibid, p.76.

⁵³Ibid, p.10. Cf. Nigel Pennick has it that “The inauguration of such a special area, whether a sacred fane, a homestead or a city, was an act which in microcosmic form paralleled the creation of the world -- the setting up of a new order.” (Nigel Pennick (1979), p.54.)

⁵⁴M. Eliade (1959), p.45.

⁵⁵We have seen this in 4.8.1.

⁵⁶*DC, Taixuanbu: Jinsuo liuzhuyin, Yan 1*, Bk.11, pp.2a-15a.

merits is regarded as entitled to bring his whole household, including his family, servants, domestic animals and fowls, and the physical building, to ascend to heavenly palaces. (The first man so rewarded was said to be Li Laojun, i.e. the deified Laozi.) Through liturgical invocation, the Stem and Branch deity-generals (the Heavenly Stems and the Earthly Branches are visualized as deities) of the Four Directions should bring their billions of deity-soldiers to pull up the four sides of the building site, and those of the centre would help pull up the building compound. Thus, the ascent (transcendence) of the meritorious household from the human realm to heaven is by the collective forces of the directional deities, not others. It seems to me that this implies the tight connection of the building with the directional forces which would intersect and balance at the spot where a building comes into being. So, these spatial matrices (the compositions of directional supernatural forces) must be informed, acknowledged, and worshipped whenever a big building occasion happens. They demonstrate the order that regulates the cosmos. When constructing a building, the traditional Chinese builders were establishing a microcosm and these spatial matrices provide the means for them to keep the building in the cosmic order. The spatiality of the macrocosm is the same as that of the microcosm, i.e. the building. It is much more sacred and spiritual than instrumental. Thus, the understanding of fixity is greatly enriched.

Apart from the spatial fixity, the ritual of hoisting the ridgepole is also tied to good timing, like other stages of construction. For this, chosen days are recorded in the *LBJ* (taken from the writings of hemerology). These days are reckoned by the terms of the Sexagenary Sequence. This means that they will recur again and again in every sixty days, implying temporal cyclicity.

Thus, structurally, we can conceive an interplay of spatial fixity and temporal cyclicity in the ritual of hoisting the ridgepole. Incidentally, it is not until now that we can properly understand why the *LBJ*, a craftsmen's manual, needs to contain so many lists of chosen days (See 6.2.) borrowed from the writings of hemerology. It seems to me that, without time, the ritual in the

space is meaningless⁵⁷.

6.5. Conclusion

From my study of the *LBJ* and the *LBCBB*, it is confirmed that the cosmological significance in architectural practice continues that found in higher cosmological literatures which, as I have shown, stand for architectural theory. This continuity is reflected in the following aspects:

(a) The craftsmen's manuals include many digests from intermediary or higher cosmological literatures.

(b) In taking auspicious measurements, craftsmen utilized and expanded various systems which are established and are heavily in use in the intermediary literature.

(c) The cosmological significance of craftsmen's own is richly revealed in their procedures of work and in the rituals held at important stages of construction. This cosmological significance is also echoed in higher literatures.

(d) Above all, the inner structure of the interplay between cyclicity and fixity is also perceptible. In the operations of taking auspicious measurements, the interplay is between linear cyclicity and linear fixity. In the procedure of laying plinths and in the ritual of hoisting the ridgepole, it is between spatial fixity and temporal cyclicity.

All these aspects strongly rebut the position of *dao qi(*) fentu*

Concerning the inner structure of the interplay between cyclicity and fixity in craftsmanship, I do not mean that the craftsmen were very aware of it; it seems rather unlikely that they were. It can be made manifest only by identification. In fact, I do not think the authors of higher cosmological literatures were aware of the inner structure, either. In these literatures, the inner structure also needs to be exposed, as I have tried to do in previous chapters. That is why I call it an 'inner (or innate) structure'. By saying that craftsmen were unlikely to be cosmological theorists, and that all classes share

⁵⁷ Cf. "... man has felt the need to reproduce the cosmogony in his constructions, whatever their nature...this reproduction made him contemporary with the mythical moment of the beginning of the world... he felt the need of returning to that moment, as often as possible, in order to regenerate himself." (Eliade (1989), p.76.) The reason for building craftsmen to tie to the chosen days, which are cyclical, might be that they "felt the need of returning to that moment, as often as possible", though very likely unconsciously.

a common cosmological awareness, I am referring to an underlying (and subconscious) structure. More precisely, the common awareness is exactly the inner structure I have identified. As for why all the people share the awareness, I am unable to answer this properly; but I would assume that the inner structure is a 'Chinese logic'⁵⁸, an element of the *Zeitgeist* which is shared by all Chinese within the same time and space.

⁵⁸This term is taken from M.Porkert (1974), p.2.

Chapter 7

Conclusion

7.1. Review

This study started from the position, held by several sinologists, of *daoqi*(*) *fentu* in traditional China since mid-imperial periods, interpreted as the absence of theory in the art of building. To disprove this position, the thesis takes a cosmological approach and asserts that the continuity from theory to practice in Chinese traditional architecture has not been interrupted. The method I have used was to establish a cosmological conceptual schema from Chinese traditional culture and to show its presence in all the three categories of writings which were identified as standing for theory (mainly scholarly literature), intermediary (mainly *Yangzhai* writings), and practice (mainly building craftsmen's manuals) of architectural cosmology, with the prerequisite that *Yangzhai* writings belong properly to the study of Chinese traditional architecture. The dates of most *Yangzhai* writings and building craftsmen's manuals confine the time range of the thesis to late imperial periods.

The established conceptual schema was of an inner structure, the interplay of cyclicity and fixity, which was extracted from a broad survey of culture within the scope of the Chinese cosmological adage *tianyuan difang*. This included its manifestations in drawing instruments (mainly the compasses and the set-square), speculation and other objects, which are potentially linked to the adage.

All three categories of writings were explored selectively. In the scholarly literature, only those potentially connected with the key terms were examined. The latter included the 24 Directional Positions, *yin yang* and *wuxing*, the Nine Palaces, the Tanlang stars, and the *Na jia*. In *Yangzhai* writings I discussed only the common part of *Yangzhai* doctrines from which I articulated several themes: the physiognomy of buildings, the *Fuyuan*, the *Bazhai yunian*, and the *Jiugong feipa*. From the two building craftsmen's manuals, the *LBJ* and *LBCBB*, I explored the taking of auspicious measurements and building rituals, particularly the hoisting of the ridgepole, as well as their connections with

higher literatures. Generally speaking, my study has shown that the scholarly literature is concerned with the exploration of basic cosmological ideas, the intermediary literature, to which *Yangzhai* writings belong, is an 'applied sacred science' which simplifies these basic ideas while applying them widely to many more practical aspects, and building craftsmen's manuals dogmatise part of the results of this application for building purposes. This reveals a continuity. More concretely, my research has shown that the interplay of cyclicity and fixity is always identifiable in one way or another in all the representative common themes of the three categories of writings. The interplay is either between fluidity and stability (the physiognomy of buildings), between function and substance, between temporal cyclicity and spatial (or positional) fixity, or between linear cyclicity and linear fixity. Indeed, the inner structure is the concrete common ground upon which to identify the continuity from theory to practice.

I do not mean to suggest that all classes are cosmological theorists. Instead I would assume that within the same traditional time and space, they share a common cosmological sense, though they are unlikely to be aware of this. Thus, the inner (innate) structure needs to be identified through interpretation and discussion, or through a dialogue between these traditional writings and me, a late twentieth-century Chinese.

In this way, I have worked through my thesis and validated the conceptual schema upon which it is based. The latter means not only that *tiányuan difang* is really a 'common cosmological saying' but that the interplay of cyclicity and fixity is really an inner structure of *tiányuan difang*.

7.2. Further discussions

7.2.1. Concerning *daoqi(*) fentu*

The completion of the study does not mean that the position of *daoqi(*) fentu* has been disproved completely. Instead, it provides only a piece of counter-evidence. Indeed, the uncertainty in the understanding of the words *dao* and *qi(*)* means that the position of *daoqi(*) fentu* in architecture is itself obscure, and its validity is open to many possibilities. Even the result of my study only clarifies its meaning as the absence of theory in the art of building,

and I have refuted it only from the point view of architectural cosmology. My approach is but one of many different approaches which might well arrive at different results.

7.2.2. Concerning the modernisation of Chinese architectural tradition

Although my thesis does not take into account the problem of how to modernise Chinese architectural tradition, it was originally motivated by this problem, to which it has contributed a better understanding of the tradition. The understanding is crucial and indispensable. I increasingly believe that the inability to transform a tradition for modern use is due to lack of a true and deep understanding of it. In tackling this problem, an architectural theorist should not devote himself to the establishment of a set of guidelines or paradigms for architectural designers to follow, as this will very likely end up with some sort of architectural totalitarianism. Instead, a more proper task for him to undertake is to explore the tradition as deeply as possible and to pass the understanding gained on to designers. Tradition can only nurture the inspiration of designers and how much of it they imbibe is up to them. The true principles of tradition are constant but their physical contemporary manifestation cannot avoid being diverse. I do not share the nostalgia of John Ruskin, A.W. Pugin or the Prince of Wales and I do not urge society to go back to tradition. But one should keep a constant dialogue with tradition if he wishes to take the most and the best from it. Tradition will remain to be a mirror for a modern man to situate himself more appropriately.

As a result of my dialogue with Chinese architectural tradition, for instance, I have found that the formation of a Chinese traditional dwelling is underlain by a logical process rather than determined by aesthetics of form or utilitarian functionalism. This might warn the architectural designer to avoid analysing the visual proportion of a traditional dwelling if he attempts to merge its true principles into his design. Also, the idea in *Yangzhai* doctrines that man and his dwelling are one (or that his natal year and his dwelling are closely linked) seems to explain why the traditional Chinese did not cherish existent buildings. If finance allows, he would rather remove the inherited ones and build anew, so as to accord with his horoscope and attract great auspiciousness. This might also reflect the fact that Chinese traditional buildings were more of timber structure than of stone. The building has its life cycle and it is destined to

perish someday. Why not? Man comes from nothing, why should he leave 'a burden' on the earth to future generations after he passes away? In some sense, this is quite positive to ecological balance. The idea of building conservation does not seem to make sense to the traditional Chinese.

Of course, the Chinese tradition is beneficial not only in this way. More generally, I believe a tradition must contain something persistent and perennial, which is true not only to the past but to the future. It needs to be articulated and interpreted again and again because, as time goes on, its meaning becomes blurred to people and it needs transformation. If any attempt to modernise a tradition fails, it only means that the persistent part of the tradition is yet to be found.

7.2.3. Perspectives for further research

This study has identified a number of aspects of the problem that deserve further work.

First, although a text-based study has served my purposes very well, some field-work might help illuminate the texts. Also, it would be very interesting to analyse some extant Ming-Qing dwellings, which are yet to be found and surveyed, to evidence *Yangzhai* doctrines.

Secondly, some important *Yangzhai* writings, such as the *HDZJ* or *YZSS*, deserve study for their own sake. Authentic annotation must first be done and followed by the analysis of contents and the exploration of the social contexts that have brought forth these works.

Thirdly, it seems to me that the neo-Confucian cosmology of the Song dynasty was very influential on the *Yangzhai* writings of the Ming and the Qing periods. The relationship between the two should be a very fruitful topic for research.

Finally, in my thesis, the inner structure of the interplay between cyclicity and fixity is first established (in Chapter 2) and then proved to be perceptible in the three categories of writings (in Chapters 4, 5, & 6). But, it might mean more than these. As asked me by Professor C.B. Wilson, for instance, what is the purpose behind expressing the interplay of cyclicity and fixity (or time and space or heaven and earth)? Obviously, the two interplay because the Chinese

(or even human beings more generally) think they do. But, why do they think so? As such, within the scope of the inner structure, further studies, philosophical, theological or esoteric, are worthy of endeavour, which, however, are far beyond my compass. Confucius says that to understand the *Book of Changes* fully, he needs to wait until he is fifty years of age. This means that some intellectual pursuits need a mature mind. I believe this applies to the pursuit of cosmology. To a more mature mind, the interplay of cyclicity and fixity will mean more. Which I expect is something like what Eliade, Girardot or Lagerwey have approached, which to me is wisdom rather than knowledge.

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- (c) For Chinese titles and terms, see Character Index.
- (d) The years BC only will be specified.

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選擇宗鏡
YCDW(11th cent.)
漁樵對問
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御定星曆考原
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夷堅志
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儀禮
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永樂大典
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月令章句
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- YXLY
玉笑零音
- Tian Yiheng, *Yuxiao lingyin* (Jade-like Voices and Laughter), quoted in the *GJTSJC* (Wenxing), Vol.2: *Qianxiang dian*
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陽宅爰畧
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Character Index

A

Academia Sinica; Academia Sinica 中央研究院
ai 哀
Airizhai congchao 愛日齋叢鈔
An Masen 安馬森
Anhui 安徽
Asuofuchao 阿娑縛抄

B

Ba liuren shipan 跋六壬式盤
bafang 八方
Bafang kengkan ge 八方坑坎歌
Bagan lai siwei qu weimiao 八干來四維去為妙
Bagua najia sanhe 八卦納甲三合
Baibao kouchao 白寶口抄
Baibao kouchao humo biyao beidoufa 白寶口抄護摩秘要北斗法
Baibu congshu jicheng 百部叢書集成
Baichuan shuzhi gujin shuke 百川書志古今書刻
baidi 敗地
Baihu tongde lun 白虎通德論
Bailing 百齡
baiqi 敗氣
Baiyun laoren 白雲老人
Ban Gu 班固
Baode zhiwei 報德之維
Baolun 寶輪
Baopu zi 抱朴子
Baopuzhai 抱璞齋
Bazhai 八宅
Bazhai mingjing 八宅明鏡
Bazhai shangsheng tiangong 拔宅上昇天宮
Bazhai younian 八宅遊年
Bazhai zhoushu 八宅周書

beidou 北斗
beidou qixingtu 北斗七星圖
Beidou xingzhan 北斗星占
Beidoufa 北斗法
Beigong yiwen 北宮意問
 Beijing; Peking; Beiping 北京, 北平
Beiping Yanjing daxue kaogu xueshe 北平燕京大學考古學社
Beiyang zhiwei 背陽之維
Bi Ludao 畢履道
Bi 閉
bianmen 便門
Bing (HS3) 丙
bing 病
Bingzi (HS3EB1) 丙子
Biyong 辟雍
Bogu tolu 博古圖錄
Boguzhai 博古齋
Bo shi 博士
Bor-Shuenn Chiou 邱博舜
bu 步
Bu Zewei 卜則魏

Boshi 博士

C

cai 財
Cai E 柴萼
Cai Mutang 蔡牧堂
Cai Yong 蔡邕
Cai Yuanding 蔡元定
Can 參
Canshi 蠶室
Cantongqi 參同契
Cao Duan 曹端
Cao Songye 曹松葉
Cao Xueqin 曹雪芹
ceng 層
Changshou 長壽
Changyang zhiwei 常羊之維
Chang'an 長安

Chaomiao gongshi kao 朝廟宮室考
Chen (EB5); chen 辰
Chen Menglei 陳夢雷
Chen Mingda 陳明達
Chen Shiqi 陳詩啓
Chen Tuan 陳搏
Chen Wen 陳暉
Chen Yuanjing 陳元靚
Chen Zetai 陳澤泰
Chenxing 辰星
Cheng 成
Cheng Ben 程本
Chenghua 成化
Chengkung 成功
Chengwen 成文
chi 尺
Chifenro 赤奮若
Chixian shenzhou 赤縣神州
Chongzhen 崇禎
Chou (EB2) 丑
Chouren zhuan 疇人傳
Chu 除
Chu Shaosun 褚少孫
Chu Yong 儲泳
Chuantong yu xiandaihua yantaohui lunwenji 傳統與現代化研討會論文集
Chubian suoben 初編縮本
chungsha 衝煞
Chunming mengyu lu 春明夢餘錄
Chunqiu 春秋
Chunqiu fanlu 春秋繁露
Chunqiu fanlu yizheng 春秋繁露義證
Chunqiu shuotici 春秋說題辭
Chunqiu yundoushu 春秋運斗樞
chunyang 純陽
chunyin 純陰
Chunzaitang quanshu 春在堂全書
ci 辭
Cong Zhongqiu jie lun tiányuan difang shuo 從中秋節論天圓地方說

Cuijin fu 碎金賦

cun 寸

D

Da huo 大火

Da liuren 大六壬

Dacang jing 大藏經

Dadai lijì 大戴禮記

Dai De 戴德

Dai Sheng 戴聖

Dai Tinghuai 戴庭槐

Dai Zhen 戴震

Daifu; daifu 大夫

Dali 大立

damen 大門

dan yin 單陰

Danao 大撓

Dao; Dao, dao 道

Daocang 道藏

Daode jing 道德經

Daojiao shi 道教史

daoqi(*) fentu 道器分途

dashen 大神

daxing tumu 大興土木

Dayumo 大禹謨

Dazheng xinxiu dacang jing 大正新修大藏經

Dazhong zhidao 大中之道

de 德

de(*) 得

Deqing Yu Yinpu suozhushu 德清俞蔭甫所著書

Di 狄

Di; di 帝

di huangquan 地黃泉

difang 地方

dihe 地合

Dihu 地戶

dili 地理

Dili rentian gongbao 地理人天共寶

Dili renzi xuzhi 地理人子須知

Dili xinshu 地理新書

Dili zhengzong jiyao 地理正宗集要

Dimu dimu 地母

Dimugua 地母卦

Ding 定

Ding (HS4) 丁

Ding Baoshu 丁寶書

Ding Fubao 丁福保

Ding Ruipu 丁芮樸

Dingchou (HS4EB2) 丁丑

Dinghai (HS4EB12) 丁亥

Dingmao (HS4EB4) 丁卯

Dingsi (HS4EB6) 丁巳

Dingwei (HS4EB8) 丁未

Dingyou(HS4EB10) 丁酉

dipan 地盤

Dong Zhongshu 董仲舒

Dongsiming 東四命

Dongsizhai 東四宅

dongtu 動土

dongzhai 動宅

Dongzhen bu, Zhongshu lei, Jiang (A) 洞真部.眾術

Dougong de yunyong shi wuoguo gudai jianzhu

jishu de zhongyao gongxian 斗拱的運用是我國古代建築技術的重要貢獻

Duan Yucai 段玉裁

Dui (ETw) 兌

Dumen 杜門

E

Ershier zi 二十二子

Ershisi shan dimugua zongli 二十四山地母卦總例

Eryia 爾雅

F

Fa 伐
 fajia 法家
 falun 法輪
 Fan Wenlan 范文瀾
 Fang 方
 fang 方
 fang shu di, yuan shu tian, tianyuan difang 方屬地，圓屬天，天圓地方。
 fangmen 房門
 Fangnei liushi 房內六事
 fangqianli 方千里
 Fangwai liushi 房外六事
 fangwei 方位
 Fantianlu conglu 梵天廬叢錄
 Fangzetan 方澤壇
 Fawei lun 發微論
 fei 廢
 Fei Du 斐度
 Fei shier zi 非十子
 Fenfang fa 分房法
 Feng Hou 風后
 Feng Jing 馮涇
 Fengshui, fengshui 風水
 Fengshui quhuo 風水祛惑
 fu 福
 fu(*) 賦
 Fu Sinian 傅斯年
 Fu zhi xiang 服制像
 Fubi 輔弼
 fubi 輔弼
 Fude, fude 福德
 fude gong 福德宮
 Fude zhenggong 福德正宮
 Fujian 福建
 Fuli 福利
 Fung Yulan 馮友蘭
 Fusheng liuji 浮生六記
 fuwei 伏位
 Fuxi 伏羲
 Fuxue dacidian 佛學大辭典

G

Gaitian; Gaitian 蓋天

Gan 甘

gan 干

gan(*) 榦

Gan De 甘德

Gan de 干德

Ganshi 甘誓

Ganzhi hede 干支合德

Gao E 高鏐

Gen (ETne) 艮

Geng (HS7) 庚

Gengzi (HS7EB1) 庚子

Ge Hong 葛洪

gong 工

Gong J uzhong 龔居中

Gongbu gongcheng zuofa 工部工程作法

Gongcheng she 公誠社

gongli 公厲

Gongshu 公輸

Gongsun Long 公孫龍

Gongsunchou 公孫丑

gongzheng 公正

Goumang 句芒

gu 孤

Gu Jiegang 顧頡剛

Gu Wulu 顧吾廬

guan 官; 觀

Guan Fengxiang 關鳳翔

Guan Huashan 關華山

Guan Luo 管輅

Guan Zhong 管仲

Guan zi 管子

guandai 冠帶

Guangdong 廣東

Guangwen 廣文

Guanjing 貫井
guanlu 官祿
Guanshi dili zhimeng 管氏地理指蒙
Guanyu Luban yingzao zhengshi han Luban jing 關於魯班營造正式和魯班經
gudu 孤獨
Gui Youguang 歸有光
Guian 歸安
Guicang 歸藏
Guihou lu 歸厚錄
Guice liezhuan 龜策列傳
Guiji 歸極
Guilu 鬼路
guiren 貴人
Guji (chubanshe) 古籍(出版社)
Guji kaobian congkan 古籍考辨叢刊
Gujin tushu jicheng 古今圖書集成
Gujin weishu kao (buzheng) 古今偽書攷(補證)
Guo Husheng 郭湖生
Guo Moro 郭沫若
Guo Pu 郭璞
guomen 國門
guoxing 國行
Guoxue jiben congshu (sibaizhong) 國學基本叢書(四百種)
Gushi bian 古史辨
guyang 孤陽

H

Hai (EB12) 亥
hai 害
Haihan wanxiang lu 海涵萬象錄
Han 漢 *Han Chang'an cheng nanjiao lizhi jianzhu yuanzhuang di tuice*
Han Fei zi 韓非子 漢長安城南郊禮制建築原狀的推測
Han Wei congshu 漢魏叢書
Han Wei yishu chao 漢魏遺書鈔
Han Wuliangci huaxianglu 漢武梁祠畫象錄
Hanfenlou 涵芬樓
Hangxian 杭縣
Hanlong jing 撼龍經

Hanshu (luli zhi) 漢書(律曆志)

hao 好

haotian 昊天

He Bingyu 何丙郁

Hekeben 和刻本

He Tang 何塘

Heluo jingyun 河洛精蘊

Heluotushu 河洛圖書

hen 狠

Henan 河南

Hetu 河圖

Ho 和

Ho Chengtzu 賀陳詞

Ho Tang 何塘

Hong Mai 洪邁

Hongfan 洪範

Hongfan jiuchou 洪範九疇

Honglou meng 紅樓夢

Hongye 宏業

Hongzhi 弘治

Hetu 河圖

Houtu 后土

Houyi 后羿

Hu; hu 戶

Hu Guang 胡廣

Hu Houxuan 胡厚宣

Hu Shih 胡適

Hu Shih jinian guan 胡適紀念館

Hu Wei 胡渭

Hu Yujin 胡玉縉

Huai'an 淮安

Huainan honglie jijie 淮南鴻烈集解

Huainan jiuzhou zhi qianshen houying

淮南九州之前身後影

Huainanzi 淮南子

Huaiyin caotang 槐蔭草堂

huan 園 *Huandao* 園道

Huang Gan 黃幹

Huang Qing jingjie xubian

皇清經解續編

Huang Runyu 黃潤玉

Huang Shen 黃慎

Huang Yifeng 黃一鳳
 Huang Yunmei 黃雲眉
 Huang Zongxi 黃宗羲
 Huangdi doutu 黃帝斗圖
 Huangdi dunjia jing 黃帝遁甲經
 Huangdi jiugong jing 黃帝九宮經
 Huangdi zhai jing 黃帝宅經
 Huangji 皇極
 Huangji dian fu 皇極殿賦
 Huangji jingshi 皇極經世
 Huayulou congchao 花雨樓叢鈔
 Hubei 湖北
 Hui Dong 惠棟
 Hui Shiqi 惠士奇
 Huiji 會極
 hun-tun, Huntun 混沌
 Huoàn, hu'án 火庵
 huohai 禍害
 huomen 火門
 Huoxing 火星

huanqiu 圜丘

Y

Yi(*) 夷
 Yi Hanxue 易漢學
 Yi jing laizhu tujie 易經來註圖解
 Yi mu gengzheng Hetu Luoshu shuo 易拇更正河圖洛書說
 Yi tang ge 一堂歌
 Yitu mingbian 易圖明辨
 Yiwei qian zaodu 易緯乾鑿度
 Yi Xing 一行
 Yixue xiangshu lun 易學象數論
 Yijing xici 易經繫辭

J

Ji (HS6) 己
 ji 極

ji()* 吉
Ji Cheng 計成
Ji Yun 紀昀
Jia (HS1) 甲
jia 甲
Jia Yi 賈誼
Jiabao quanji 家寶全集
Jiachen (HS1EB5) 甲辰
jian 建
jian()* 漸
Jian chu 建除
jian er meng 堅而猛
Jiang Yong 江永
Jiangsu 江蘇
Jiangtaigong 姜太公
Jiangxi 江西
Jianji 建極
Jianjing 諫諍
jianxie 奸邪
jianyong huangji 建用皇極
jianzhu 建築
Jianzhu -- Huai'an fengsu zaduo zhiwu 建築 — 淮安風俗雜掇之五
Jianzhu wenhua yu dushi fazhan zuotanhui 建築文化與都市發展座談會
jiao 蛟
Jiao qixing ershibaxiou fa 醮七星二十八宿法
Jiao Xun 焦循
Jiaotesheng 郊特牲
Jiaping 嘉平
Jiashen (HS1EB9) 甲申
Jiashu (HS1EB11) 甲戌
Jiawu (HS1EB7) 甲午
Jiaxiang 嘉祥
Jiayin (HS1EB3) 甲寅
Jiazi (HS1EB1) 甲子
Jidu 計都
jie 節
jie()* 劫

<i>jieqi</i>	節氣	
<i>Jifa</i>	祭法	
<i>Jifu congshu</i>	基輔叢書	
<i>Jigu shushuo</i>	汲古書說	
<i>Jin</i>	晉	
<i>Jin(*)</i>	金	
<i>jin</i>	進	
<i>Jin zhen</i>	金針	
<i>Jing</i>	經	
<i>jing</i>	井	
<i>Jing er zheng</i>	精而整	
<i>Jing Fang</i>	京房	
<i>Jing Fang Yizhuan</i>	京房易傳	
<i>Jingguan suoyan</i>	井觀索言	
<i>Jingji wenji</i>	經濟文集	
<i>Jingjia jiaozheng buwan dili xinshu</i>	精加校正補完地理新書	
<i>Jingmen</i>	驚門	
<i>Jingmen(*)</i>	景門	
<i>Jingshen (xun)</i>	精神 (訓)	
<i>Jingtian</i>	井田	
<i>jingui</i>	金櫃	
<i>Jingyang</i>	淨陽	
<i>Jingyin</i>	淨陰	
<i>Jingyin jingyang</i>	淨陰淨陽	
<i>jingzhai</i>	靜宅	
<i>Jinshi</i>	進士	
<i>Jinsuo liuzhuyin</i>	金索流珠引	
<i>Jinxi</i>	金谿	
<i>Jinxin</i>	盡心	
<i>Jinxing</i>	金星	
<i>Jinzhēn</i>	金針	
<i>Jinzi shuishi</i>	金字水式	
<i>jiu</i>	九	
<i>Jiuchou</i>	九疇	
<i>jiugong</i>	九宮	
<i>Jiugong feipa jiugong feipo</i>	九宮飛泊	
<i>jiugong zhiti</i>	九宮之體	

jiugong zhiyong 九宮之用
Jiutiān xuānnu qīngnāng hǎijiao jīng
jiuzhang 九章
Jiwen 集文
jizhifan 吉之反
Jizi 箕子
juanshe 捲舌
jue yang 絕陽
jue yin 絕陰
Juecanchao 覺禪抄
jueming 絕命
Jujintang 聚錦堂
Jumen 巨門
Juwen 巨文

Jiugongtan 九宮壇
 九天玄女青囊海角經

K

Kai 開
Kaifeng 開封
Kaifengfu shangliangwen 開封府上樑文
Kaimen 開門
Kaiming 開明
Kaiyuan 開元
Kaiyuan zhanjing 開元占經
Kan (ETn) 坎
Kan men zhai 坎門宅
Kan zhai 坎宅
Kangi Bunka Kenkyu-kai 漢魏文化研究會
Kangxi 康熙
Kanyu 堪輿
Kanyu shuoyuan 堪輿說原
Kanyu xue yuanli 堪輿學原理
Kaogong dian 考工典
Kaogong ji 考工記
Kaogong ji chezhi tujie 考工記車制圖解
Kaogong jitu 考工記圖
Kaogongji shishi chongwu mingtang kao 考工記世室重屋明堂考
Kaoguxue zhuanji 考古學專集

Kaogu 考古 *Kaogu xuebao* 考古學報

Kelimu	訶利母
Kexing	客星
Kexue	科學
Keze bianlan	克擇便覽
Kong Qiu	孔丘
Kong Wei	孔緯
Kong Yingda	孔穎達
Kongzi jiayu	孔子家語
Kouzong	寇宗
kowtow	磕頭
kuanda	寬大
Kui (HS10)	癸
Kun (ETsw)	坤
Kundun	困敦
Kunlun	昆侖

L

Lai Zhide	來知德	
lang	狼	
Lanming (xun)	覽冥 (訓)	
lao	老	
Laozi; Lao-tze	老子	
le	樂	
Li Hansan	李漢三	
Li Yiyuan	李亦園	
leifeng xiangfu	雷風相溥	
Leishu jicheng	類書集成	
Li (ETs); li*	離	
Li(*)	厲	
li	理; 禮	
li(*)	里	
Li Chunfeng	李淳風	
Li Dou	李斗	
Li Fang	李昉	
Li Guangdi	李光地	
Li Huan	李寰	
Li Hansan	李漢三	

<i>Li ji</i>	禮記		
<i>Li Jie</i>	李誠		
<i>Li Kaixuan</i>	黎凱旋		
<i>Li Laojun</i>	李老君		
<i>Li Lau</i>	離婁		
<i>Li Lau</i>	離婁		
<i>Li Mi</i>	李謚		
<i>Li Min</i>	李氏		
<i>Li Shan</i>	李善		
<i>Li Shizhen</i>	李時珍		
<i>Li Shou</i>	隸首		
<i>Li Yan</i>	李儼		
<i>Liang huiwang</i>	梁惠王	<i>Li Yiyuan</i>	李亦園
<i>Liang Qichao</i>	梁啓超		
<i>Liang Rengong wuxingshuo zhi shangque</i>			梁任公五行說之商榷
<i>Liang Sicheng</i>	梁思成		
<i>Liang Sicheng wenji (xu)</i>	梁思成文集 (序)		
<i>Lianshan</i>	連山		
<i>Lianzhen</i>	廉貞		
<i>lianzen</i>	廉貞	<i>Licheng</i>	立成
<i>Lifa jicheng</i>	曆法集成		
<i>Lihai ji</i>	蠡海集		
<i>Liming</i>	黎明		
<i>Lin Banghui</i>	林邦輝		
<i>Lin Huiyin</i>	林徽音		
<i>Lin Zhu</i>	林洙		
<i>Lingtai</i>	靈臺		
<i>Lingtai miyuan</i>	靈臺秘苑		
<i>linguan</i>	臨官		
<i>Liqi xinyin neizhuan</i>	理氣心印內傳		
<i>Lishi</i>	力士	<i>Lishu</i>	曆書
<i>liu</i>	六		
<i>liu(*)</i>	雷		
<i>Liu An</i>	劉安		
<i>Liu Dunzhen</i>	劉敦楨		
<i>Liu Genchuan</i>	劉根傳		

Liu Xi 劉熙

Liu Wendian 劉文典

Liu Xiaoshi 劉小石

Liu Zhiping 劉致平

liufu 六府

liuhe 六合

Liuqing houfeng 六情候風

Liuren shi 六壬式

Liuren yuankong 六壬元空

liusha 六煞

Liushi 六事

liushi zhiren 六事之人

Liwei douweiyi 禮緯斗威儀

Liyun 禮運

Luo 羅

Luo Guicheng 羅桂成

Luo Mi 羅泌

Lo Yong 羅庸

Luojing jie 羅經解

longma 龍馬

Luoshu 洛書

Luoshu bian 洛書辨

Lüoxing 羅星

lu 祿

Lu Buwei 呂不韋

Lu Cai 呂才

Lu Ning 陸凝

Lu Simian 呂思勉

Luan Tiaopu 樂調甫

Luban 魯班

Luban cunbai bu 魯班寸白簿

Luban jing 魯班經

Luban jing jiangjia jing ji qita 魯班經匠家鏡及其它

Luban ying-tsao cheng-shih 魯班營造正式

Luban yingzao zhengshi 魯班營造正式

Luchun 祿存

Lun chongpo 論衝破

Lun de 論德

Lun fuyi 論伏抑
Lun hai 論害
Lun he 論合
Lun pei zhigan 論配支干
Lun xiangke 論相尅
Lun xiangsheng 論相生
Lun xiangza 論相雜
Lun xing 論刑
Lunheng 論衡
Lunyu 論語
Lushi 路史
Lushi chunqiu 呂氏春秋
Lushu 律書

Luo 羅
Luo Guicheng 羅桂成
Luo Mi 羅泌
Luojing jie 羅經解
Luoshu 洛書
Luoshu bian 洛書辯
Luoxing 羅星

M

Ma Guohan 馬國翰
Ma Peitang 馬培棠
Man 滿
Mantuluo 曼荼羅
Mao (EB4) 卯
Mao Qiling 毛奇齡
Men, men 門
Men chi 門尺
Meng Kang 孟康
Meng Ke 孟軻
Mengxi bitan 夢溪筆談
Mengzi 孟子
Mengzi xunqing liezhuan 孟子荀卿列傳
Menguang chi 門光尺
Miaojian 妙見
Miaojian mantuluo 妙見曼荼羅
Minsu 民俗
Ming 明
ming 明
Ming Qing biji congta 明清筆記叢談
Mingdai guan shougongye de yanjiu 明代官手工業的研究
Mingru xue'an 明儒學案

Mingdai yingzao shiliao: Tiantan 明代營造史料

Mingshan 名山
 Mingtang ; mingtang ; Mingtang 明堂
 Mingtang dadao lu 明堂大道錄
 Mingtang kao 明堂考
 Mingtang miaoqin tongkao 明堂廟寢通考
 Mingtang wei 明堂位
 Mingtang wen 明堂問
 Mingtang yueling lun 明堂月令論
 Mingtang zhidu lun 明堂制度論
 mingzheng dianxing 明正典型
 Minju yu shehui wenhua 民居與社會文化
 mo 沒
 Mo wang 脈望
 Mojutzu 磨咀子
 Mozi 墨子
 Mu Xiu 穆修
 mu 母
 mu(*) 墓
 Muduo 木鐸
 Mujiangsheng; Mujiang shi 募講僧 (師)
 Muxing 木屋
 muyu 沐浴

N

Na jia ; Najia 納甲
 Nagasawa Kikuya 長澤規矩也
 Nalan Chengde 納蘭成德
 Nan Huaijin 南懷瑾
 Nanchang fuxue 南昌府學
 Nanhai 南海
 Nanjiao 南郊
 Nanjing shuyuan 南菁書院
 nayin wuxing 納音五行
 Neigong liushi 內宮六事
 Neiliushi 內六事
 neishi 內事
 Nenggaizhai manlu 能改齋漫錄

Nie Chongyi 聶崇義
 nifei 逆飛
 ninghe 凝合
 Nishui mujiang gushi tantao 泥水木匠故事探討
 nong 農
 nu 怒
 Nugua 女媧

O

Ouyang Xuan 歐陽玄

P

Paishan zhang (jue) 排山掌(訣)
 Pao-xi; Pao Hsi 包犧
 Ping 平
 Po 破
 po 魄
 Pojun 破軍
 Puan xianshi 普安仙師

Q

Qi 齊
 qi 旗旂
 qi 氣
 Qi(*); qi(*) 器
 Qi Sihe 齊思和
 Qian (ETnw) 乾
 Qian Xizuo 錢熙祚
 Qiankun baodian 乾坤寶典
 Qiankun zaodu 乾坤鑿度
 Qianlong 乾隆
 Qianlong(*) 潛龍
 Qianxiang dian 乾象典
 Qiao Jian 喬健
 Qianlong(*) 潛龍
 qihua 氣化

Qihou zonglun 氣候總論
 Qimen dunjia 奇門遁甲
 Qimen miqiao 奇門秘竅
 Qin 秦
 Qin Shihuang 秦始皇
 Qinding Da Qing huidian tu shili 欽定大清會典圖事例
 Qinding gongbu zeli 欽定工部則例
 Qinding rixia jiuwen kao 欽定日下舊聞考
 Qinding xieji bianfang shu 欽定協紀辨方書
 Qing 清
 Qingbai leichao 清稗類鈔
 Qinglong 青龍
 Qingnang haijiao quanheng 青囊海角權衡
 Qingshi yingzao zeli 清式營造則例
 Qingyan conglu 青巖叢錄
 Qingwu jiami 青烏家秘
 Qingxing 情性
 Qinhan tongyi de youlai han zhanguoren qiniandian 祈年殿
 duiyu shijie de xiangxiang 秦漢統一的由來和戰國人對於世界的想像
 Qinshihuang benji 秦始皇本紀
 qiu 囚
 Qiu Yanhan 丘延翰
 Qiwen 啓文
 qixing 七行
 Qixing ruyilun mantuluo 七星如意輪曼荼羅
 qiyao 七曜
 Qizheng 七政
 Qu Wanli 屈萬里
 Qu Yuan 屈原
 Quan Zuwang 全祖望
 Quanyan 詮言
 Quli 曲禮
 Qunjing gongshitu 群經宮室圖
 Qunjing pingyi 群經平議
 Quyi shuo 祛疑說
 Quyun xida 瞿雲悉達
 Qu yuan jiasheng liezhuan 屈原賈生列傳

R

Ren (HS9)	壬	
<i>ren huangquan</i>	人黃泉	
Renzi (HS9EB1)	壬子	
<i>Renmen</i>	人門	
Renmin (chubanshe)	人民(出版社)	
Renmin wenxue	人民文學	
Ren Qiyun	任啓運	
<i>renshi</i>	人時	
<i>ri</i>	日	
<i>Ri Tang lu xuanxiang qiwu tiaokao</i>	日唐律玄象器物條考	
<i>Rizhe liezhuan</i>	日者列傳	
Rong Geng	容庚	
Ruan Yuan	阮元	
Ruanshi yanjingtang	阮氏研經堂	
Ruicheng	瑞成	
<i>Rujia han wuxing de guanxi</i>	儒家和五行的關係	
Ruoguan	箬冠	
Rushou	蓐收	
<i>Rutianzhiwei</i>	如天之為	
<i>Ruyilun</i>	如意輪	
<i>Ruyilun guanyin</i>	如意輪觀音	

S

<i>Sancai fami</i>	三才發秘	
<i>Sancai tuhui</i>	三才圖會	
<i>Sanhe sanhe</i>	三合	
<i>Sanhuang kao</i>	三皇考	
<i>Sanliang pian</i>	參兩篇	
<i>Sanlitu</i>	三禮圖	
<i>Sanming tonghui</i>	三命通會	
<i>sanyin</i>	三陰	
<i>sha</i>	煞	
<i>shan</i>	善	
<i>Shan i</i>	深衣	
Shan Shiyuan	單士元	

Shandong	山東		
Shang	商		
shang	商		
Shanggao	商高		
Shanghai	上海		
Shanglin	尚林		
Shangmen	傷門		
Shangshu yu gushi yanjiu	尚書與古史研究		
Shangwu	商務		
Shangyuan	上元		
shangyuan bingyin	上元丙寅		
shangyuan jiazi	上元甲子		
shangyuan yichou	上元乙丑		
Shanhai jing	山海經		
shanze tongqi	山澤通氣		
Shao Yong	邵雍		
Shaoxing	紹興		
Shaoyang, shaoyang	少陽	Shaoye shanfang	掃葉山房
Shaoyin; Shaoyin	少陰		
shaqi	煞氣		
Shen (EB9)	申		
Shen Fu	沈復		
Shen Gua	沈括		
sheng	生		
Shengde	聖德		
Shenghui fang	聖惠方		
shengqi; sheng qi	生氣		
shengqi men	生氣門		
shengwang fang	生旺方		
Sheti	攝提		
shi	失		
shi*	式		
Shi(*), shi(*)	士		
Shi Borui	史伯璿		
Shi Cong	師聰		
Shi ji	史記		
Shi Jiao	尸佼		

<i>Shi jing</i>	詩經	
<i>Shi Shen</i>	石申	
<i>Shi Tianji</i>	石天基	
<i>Shi zhigan</i>	釋支干	
<i>Shi zi</i>	尸子	
<i>Shier yue ji</i>	十二月紀	
<i>Shierchen</i>	十二辰	
<i>Shihuo</i>	食貨	
<i>Shilin guangji</i>	事林廣記	
<i>Shiming</i>	釋名	
<i>shiri</i>	十日	
<i>Shisanjing zhushu</i>	十三經注疏	
<i>Shishi</i>	石室	
<i>shishu</i>	實數	
<i>Shize (xun)</i>	時則(訓)	
<i>Shizong</i>	世宗	
<i>Shuihuo buxiangshe</i>	水火不相射	
<i>Shuijing zhu</i>	水經注	
<i>Shuilong jing</i>	水龍經	
<i>Shuixing</i>	水星	
<i>Shuyetang</i>	書業堂	
<i>Shou</i>	收	
<i>shou</i>	壽	
<i>shouqi</i>	受氣	
<i>Shousange congshu</i>	守山閣叢書	
<i>Shu (EB11)</i>	戌	
<i>Shu jing</i>	書經	
<i>shuai</i>	衰	
<i>Shui</i>	陲	
<i>Shun</i>	舜	
<i>Shun huo</i>	鶉火	
<i>Shundian</i>	舜典	
<i>shunfei</i>	順飛	
<i>shuo</i>	說	
<i>Shuofu</i>	說郛	
<i>Shuogua (zhuan)</i>	說卦(傳)	
<i>Shuowen jiezi (zhu)</i>	說文解字(注)	

Shuyi shi suibi 舒藝室隨筆
Si (EB6) 巳
si 死
si()* 思
Si Meng wuxing kao 思孟五行考
Sibu beiyao 四部備要
Sibu congkan (Chubian suoben) 四部叢刊 (初編縮本)
sifangxing 四方形
siji 四季
Siku tiyao buzheng 四庫提要補正
Sikuquanshu zhenben 四庫全書 珍本
Sikuquanshu zhenben bieji 四庫全書 珍本別集
Sikuquanshu zhenben chuji 四庫全書 珍本初集
Sikuquanshu zongmu 四庫全書總目
Siling; siling 四靈
Silu huangquan 四路黃泉
Sima Qian 司馬遷
Simen 死門
simin 四民
siming 司命
Sishi; sishi 四時
siwei 四維
sizao 祀灶
sizheng 四正
Song 宋
Song Luzhen 宋魯珍
Song shi 宋史
Song Yuan xue'an 宋元學案
Songweizi shijia 宋微子世家
Su Shi 蘇軾
Sui 隋
Su Yu 蘇輿
Suinan 歲難
Suixing 歲星
Sun Chengze 孫承澤
Sun Meng 孫孟
Sun Xingyan 孫星衍
Sun Zhao 孫昭

T

- Tai 泰
tai 胎
Taibai 太白
Taibei; Taipei 台北
Taiji; taiji 太極
Taijitu; taijitu 太極圖
Taiji tushuo (shujie) 太極圖說(述解)
taili 泰厲
Taiping 太平
Taiping guangji 太平廣記
Taiping xingguo 太平興國
Taipingyang 太平洋
Taishan shi gandang 泰山石敢當
Taishang ganying pian zhu 太上感應篇註
Taisi miaozuan xuanze yuangui 臺司妙纂選擇元龜
Taisui 太歲
Taiwan chuantong jiangzhu chicun guizhi
zhi yanjiu 台灣傳統建築尺寸規制之研究
Taiwan chuantong minnanshi miaoyu yingjian
yu shigong zhi yanjiu 台灣傳統閩南式廟宇營建與施工之研究
Taixuanbu; taixuanbu 太玄部
Taiyang; taiyang 太陽
Taiyi 太乙
Taiyin; taiyin 太陰
Takigawa Masajiro 瀧川政次郎
Tan Jiepu 譚戒甫
Tang 唐
Tang(*) 湯
Tang liudian 唐六典
Tang huiyao 唐會要
Tang Jinyu 唐金裕
Tang Song yinyang wuxing lunji 唐宋陰陽五行論集
tanhen 貪狠
Tanlang 貪狼
tanlang 貪狼
Tangshu 唐書

Tao	道		
Teng wengong	滕文公		
ti	體		
tian	天		
tian cai	天財		
tian gan	天干		
tian huangquan	天黃泉		
Tian Wenlie	田文烈		
tian xiang gaili, difa fupan	天象蓋笠，地法覆槃		
Tian Yiheng	田藝衡		
Tianchong	天衡		
tiandao yue yuan, didao yue fang	天道曰圓，地道曰方		
tiande	天德		
tiandi dingwei	天地定位		
Tianfu	天輔	Tiandi yinyang	天地陰陽
Tianfu(*)	天符		
Tianfu	天父		
Tianfu guangji	天府廣記		
Tianfugua	天父卦		
tianhe	天合	Tianguan shu	天官書
Tianhuang shi	天皇氏		
tianhuo	天禍		
Tianyi *	天一		
tianjing	天井		
Tianmen	天門		
tianpan	天盤		
Tianpeng	天蓬		
Tianqin	天禽		
Tianren	天任		
Tianrui	天芮		
Tianwen wenda	天文問答	tiantan	天壇
Tianwen (xun)	天文(訓)		
Tianxin	天心		
Tianxing	填星		
tianxing	天刑		
tianyi	天醫		
Tianying	天英		

tianyuan 天圓
tiányuan difang 天圓地方
tianzei 天賊
tianzhai 天災
Tianzhu 天柱
tianzi 天子
tishu 體數
Titong zhiwei 通踊之維
Tong Shuye 童書業
Tongshu 通書
Tongtian xiao 通天曉
Tongzhan daxiangli xingjing 通占大象歷星經
Tongwen 同文
Tu Longwei 屠龍緯
tuanyuan fangzheng 團聚方正
tuanyuan fangzheng 團圓方正
tui 退
Tujie jiaozheng dili xinshu 圖解校正地理新書
tumu 土木
Tuotuo 托托
Tushu bian 圖書辨
tuzhi fuhua 土之浮華
tuzhi jingshi 土之精實

W

Waijiu 外局
Wailiushi 外六事
waishi 外事
Wan Mingying 萬民英
Wan Tanfeng 萬彈峯
Wanbao quanshu 萬寶全書
wang 旺
wang()* 王
Wang Anli 王安禮
Wang Anshi 王安石
Wang Bi 王弼
Wang Chong 王充
Wang Erh 王爾
Wang Fu 王溥

Wang Fuzhi	王夫之	
Wang Guowei	王國維	
Wang Hao	王灝	
Wang Junrong	王君榮	
Wang Keda	王可大	
Wang Kentang	王肯堂	
Wang Kui	王逵	
Wang Linchuan	王臨川	
Wang Lingyue	王令越	
Wang Mang	王莽	
Wang Mo	王謨	<i>Wang Mang zhuan</i> 王莽傳
Wang Qi	王圻	
Wang Qi(*)	王起	
Wang Rangtang	王穰堂	
Wang Ruyuan	王汝元	
Wang Sishan	王思山	<i>Wang Shiren</i> 王世仁
Wang Su	王肅	
Wang Tingxiang	王廷相	
Wang Wei	王禕	
Wang Xiang	王相	
Wang Xianqian	王先謙	<i>Wang Xilian</i> 王希廉
Wang Ximing	王希明	
Wang Yunwu	王雲五	
Wang Zhen	王震	
Wang Zhenhua	王鎮華	
Wang Zhu	王洙	
Wanli	萬曆	<i>Wangzhi</i> 王制
<i>Wanli jicheng xuanze yijian</i>		萬曆集成選擇易見
Wanqing	晚晴	
Wei	魏	
Wei (AD 220-265)	魏	
Wei(*)	危	Wei* 尾
Wei (EB8)	未	
<i>wei</i>	□	
Wei Boyang	魏伯陽	
Wei Dan	魏耽	
<i>wei jun wu</i>	為君惡	

Wei Qingjiang	魏青江	
Weishu jicheng	緯書集成	
Weixue tanyuan	緯學探原	
Weizheng	為政	
Wen Tianxiang	文天祥	
Wen	文	
wen	文	
Wenchang	文昌	
Wenhai	文海	
Wenjingtang congshu	問經堂叢書	
Wenqu	文曲	
Wenwu	文物	
Wenwu	文物	
Wenyuan	文源	
Wenxiang	文翔	
Wenxing	文星	
Wenxing(*)	文星	
Wenxuan	文選	
Wu	武	
Wu (EB7)	午	
Wu (HS5)	戊	
wu	五	
wu(*)	惡	
Wu Chongyao	伍崇曜	
Wu Jingluan	吳景鸞	
Wu Kongjia	吳孔嘉	
Wu Liangyong	吳良鏞	
Wu Qingyan	吳晴巖	
Wu Rong	午榮	
Wu Tianhong	吳天洪	
Wu Zeng	吳曾	Wu Zi 吳鼎
Wude, wude	五德	
Wude zhongshishuo xia de zhengzhi han lishi	五德終始說下的政治和歷史	
wugen	無根	
wugui	五鬼	
wugui huangquan	五鬼黃泉	

Wuliang 武梁
Wuling 武陵
Wuqu 武曲
wusi 五祀
Wuwei 武威

Wuwei Mojutzu sanzuo Hanmu fajue jianbao

武威磨咀子三座漢墓發掘簡報

Wuxing, wuxing 五行

Wuxing dayi (jiaozhu) 五行大義 (校註)

Wuxing duanjue 五星斷訣

Wuxing shuo 五行說

Wuxing tonglun 五行統論

Wuxing wen 五行問

Wuxing xiangsheng 五行相生

Wuxing zhiyi 五行之義

Wuyin 五音

Wuzazu 五雜俎

Wuzi (HS5EB1) 戊子

Wuzi 吳子

X

Xi 義

xi 喜

Xia 夏

Xianchi 咸池

xiang 相

Xiang(*); xiang(*) 象

xiangshu zhixue 象數之學

Xiangwei xinbian 象緯新編

Xiangzhai jing 相宅經

Xiangzhai pian 相宅篇

Xianqin liangHan zhi yinyang wuxing xueshuo

先秦兩漢之陰陽五行學說

Xianyang 咸陽

Xiao Ji 蕭吉

Xiao Tianshi 蕭天石

xiaoshen 小神

xiaozhuan 小篆

xiasha 下砂

Xi'an xijiao Han dai jianzhu yizhi fajue baogao

西安西郊漢代建築遺址發掘報告

xiayuan 下元
xiayuan jiazi 下元甲子
Xibao kao 系包考
Xici 繫辭
Xie 謝
Xie Guozhen 謝國禎
Xie Jin 解縉
Xie Zhaozhi 謝肇淛
Xie Ziqi 謝子期
Xijing zhaji 西京雜記
Xihe heji 西河合集
Xin (HS8) 辛
Xin'an 新安
Xin 新
xing 行
Xing jing 星經
xingershang xing er shang 形而上
xingerxia xing er xia 形而下
xingjia 形家
Xingjing; Xing jing 星經
Xingli daquan shu 性理大全書
Xinhua 新華
Xinjuan gongshi diaozhuo zhengshi luban
mujing jiangjiajing 新鑄工師剛斷正式魯班木經匠家鏡
Xinjuan simin bianyong buqiuren wanhu mingzhu 新鑄四民便用不求人萬斛明珠
Xinjuan Xu Zhenjun Yuxiaji zengbu zhujia xuanze
riyong tongshu 新鑄許真君玉匣記增補諸家選擇日用通書
Xinke jingban gongshi diaozhuo zhengshi
luban jing jiangjiajing 新刻京板工師剛斷正式魯班經匠家鏡
Xinwenfeng 新文豐
Xinxing 新興
Xinzhu 新竹
Xisiming 西四命
Xisizhai 西四宅
xiu 休
Xiumen 休門
Xiyongxuan congshu 喜詠軒叢書
xong 凶

xu 虛
Xu Dishan 許地山
Xu Ke 徐珂
Xu Shanji 徐善繼
Xu Shanshu 徐善述
Xu Shen 許慎
Xu Tingqin 徐庭芹
Xu Wenshan 徐文珊
Xu Xianqing 徐顯卿
Xu Xinlu 徐心魯
Xu Yujian 徐裕健
Xu Zhenjun 許真君
Xuan 宣
Xuanming 玄冥
Xuannu chi 玄女尺
Xuanwu 玄武
Xuanyuan 軒轅
Xuanze zongjing 選擇宗鏡
Xuetang congke 雪堂叢刻
Xuexinfu jiujie 雪心賦句解
Xun (ETse) 巽
xun 旬
Xun Qing 荀卿
xunhuan xiangyin 循環相因
Xunzi 荀子
xushu 序數

Xuehai leibian 學海類編

Y
yang 陽
yang()* 養
Yang Yi 楊億
Yang Yunsong 楊筠松
yangbian yinhe 陽變陰合
yangcuo 陽錯
yangpo yinchong 陽破陰衝
Yangzhai or yangzhai 陽宅
Yangzhai aizhong 陽宅愛眾

Yan 言
Yan Dunjie 嚴敦傑
Yan Yiping 嚴一萍
Yanfeng 關逢

Yangzhai biyong	陽宅必用	
Yangzhai cuoyao	陽宅撮要	
Yangzhai daquan	陽宅大全	
Yangzhai jicheng	陽宅集成	
Yangzhai jing	陽宅鏡	
Yangzhai pimiao	陽宅闢謬	
Yangzhai sanyao	陽宅三要	
Yangzhai shishu	陽宅十書	
Yangzhou	揚州	
Yangzhou huafang lu - gong duan yingzao lu	揚州畫舫錄	— 工段營造錄
Yangzhoufu yamen	揚州府衙門	
Yangzi	揚子	
Yao	堯	yannian 延年
Yao dian	堯典	
Yao Jiazao	樂嘉藻	
Yao Jiheng	姚際恒	
Yao Wentian	姚文田	Yao Tingluan 姚廷鑾
Yasui Kozan	安居香山	Yao Xie 姚燮
Ye Cai	葉采	
Ye Dejun	葉德均	
Yeguang ji	夜光集	
Yema tiaojian jue	野馬跳澗訣	
Yan	言	
Yan Dunjie	嚴敦傑	
Yan Yiping	嚴一萍	
Yanfeng	闕逢	
yannian	延年	
Yi (HS2)	乙	
Yi	易	
Yi(*); yi(*)	義	
Yi Feng	翼奉	
Yi shu zuo fang	移數作方	
Yi yin yi yang zhi wei dao	一陰一陽之謂道	
Yichou (HS2EB2)	乙丑	
Yichun congshu	佚存叢書	
Yijian zhi	夷堅志	
Yili	儀禮	

Yili shigong (zengzhu) 儀禮釋宮(增註)
 Yin(*) 殷
 Yin (EB3) 寅
 yin 陰
 yin yang 陰陽
 yin yang bujiang 陰陽不將
 yin yang chongji 陰陽衝擊
 yin yang dahui 陰陽大會
 Yin yang he er wanwu de(*) 陰陽和而萬物得
 yin yang jiaopo 陰陽交破
 yin yang jucuo 陰陽俱錯
 Yin yang miji huihan 陰陽秘笈彙函
 Yin yang wei 陰陽位
 yin yang wuxing 陰陽五行
 yin yang xiaohui 陰陽小會
 Yin yang zhongshi 陰陽終始
 yindao chongyang 陰道衝陽
 Ying 應
 Yinghuo 熒惑
 Yingshi 營室
 Yingxian muta 應縣木塔
 Yingzao fashi (zhushi) 營造法式(注釋)
 yinwei 陰位
 Yinyang baojian (keze tongshu) 陰陽寶鑑(克擇通書)
 Yinyang churu shangxia 陰陽出入上下
 Yinyang guanjian (bian) 陰陽管見(辯)
 Yinyang shu 陰陽書
 yinyang shuo 陰陽說
 Yinyang wuyao qishu 陰陽五要奇書
 Yinyang wuxing shuo zhi laili 陰陽五行說之來歷
 yinyangsheng 陰陽生
 yinzei 陰賊
 Yishu dian 藝樹典
 Yishu qianshuo 易數淺說
 You shi 有始
 Yiwei qianzaodu 易緯乾鑿度
 Yiwen 藝文
 Yiwenzhi 藝文志

Yixue wushu 易學五書

yong 用

Yonghe 永和

Yongle 永樂

Yongle dadian 永樂大典

yongshu 用數

Yu 禹

yu 旗

yu 宇

You (EB10) 酉

You* 幽

Yu(*) 虞

Yu Dagang 俞大綱

Yu Gu Jiegang lun wuxingshuo de qiyuan

Yu Henian 于鶴年

Yu Jicai 庾季才

Yu jingjing 玉鏡經

Yu Yue 俞越

Yuan 元

yuan 圓

yuan(*) 元

yuan* 員

Yuan ye 袁冶

Yuan yun 元運

yuanji 元吉

Yuansui jing 元髓經

Youbi 右弼

yude weishan 遇德為善

Yuding xingli kaoyuan (xu) 御定星曆考原(序)

Yuebo 月孛

yuejiang 月將

Yueling 月令

Yueling zhangjiu 月令章句

Yueyatang congshu 粵雅堂叢書

Yugong 禹貢

Yugong banyue kan 禹貢半月刊

Youguan 幼官

You (EB10) 酉

You* 幽

Youbi 右弼

Youguan 幼官

Younian biangua 遊年變卦

Younian jue 遊年訣

Youshi 幼獅

Youshi 有始

Youyi lu 游藝錄

與顧頡剛論五行說的起源

Yu Minzhong 于敏中

Yuhan shanfang jiyishu 玉函山房輯佚書

Yuheng 玉衡

yuheng 玉衡

Yuh-hwey 鉦蕙

Yujing 玉鏡

yun 勻

Yunji qiqian 雲笈七籤

Younian biangua 遊年變卦

Younian jue 遊年訣

Yunlu 允祿

Yuqiao duiwen 漁樵對問

Youshi 幼獅

yutang 玉堂

Yuxiao lingyin 玉笑零音

Yuyi 禺暘

Yuyi lu 游藝錄

yuzhou guan 宇宙觀

yuzhou lun, yu zhou lun 宇宙論

(For other entries led by Y see p.350.)

Z

Zaitian chengxiang, zaidi chengxing

在天成象，在地成形。

Zao, zao 灶

Zaogua 灶卦

Zaojing tujing 鑿井圖經

zaowu zhe 造物者

zeijie 賊劫

Zeng Guofan 曾國藩

Zeng zi 曾子

Zenyang shiyong wenshi gongju shu

怎樣使用文史工具書

zhai 宅

Zhaibao jing 宅寶經

Zhaidijin 宅地錦

Zhaifa mishou 宅法秘授

zhaihuo 災禍

Zhaipu dacheng 宅譜大成

Zhaipu zhiyao 宅譜指要

Zhang Heng 張衡

zhang 丈

Zhang Huang	章潢	
Zhang Juezheng	張覺正	
Zhang Junfang	張君房	
Zhang Qian	張謙	Zhang Xinzhi 張新之
Zhang Yan	章言	
Zhang Yinlin	張蔭麟	
Zhang Zai	張載	
Zhang Zhao	張昭	
Zhanmeng	旃蒙	
Zhao	昭	
Zhao Junqing	趙君卿	
Zhao Rumei	趙汝楫	
Zhao Taiding	趙台鼎	
Zhao Tingdong	趙廷棟 (九峰)	
Zhaodai congshu	昭代叢書	
Zhaoyao	招搖	
Zhejiang	浙江	
Zhen (ETe)	震	
Zhen Dexiu	真德秀	
Zheng Can	鄭燦	
Zheng E	鄭鏗	
Zheng meng	正蒙	
Zheng Xuan	鄭玄	
Zheng Zhong	鄭眾	
Zhenguan	貞觀	
Zhengwuxing	正五行	
zhengyue jianyin	正月建寅	
Zhenzong	真宗	
Zhi	執	
zhi	支	
zhi(*)	枝	
zhi de	支德	
Zhijinzhai congshu	咫進齋叢書	
Zhiqi shangxiang	制器尚象	
zhong	中	
Zhong Fang	种放	
Zhongding	鐘鼎	

Zhonghua 中華
 Zhonghua wenhua fuxing yundong tuixing weiyuanhui 中華文化復興運動推行委員會
 Zhongguo chuantong jianzhu de chengchuan wenti 中國傳統建築的承傳問題
 Zhongguo gudai tianwen wenwu tuji 中國古代天文文物圖集
 Zhongguo (gudai) jianzhu (jishu) shi 中國(古代)建築(技術)史
 Zhongguo jianzhu liexing ji jiegou 中國建築類型及結構
 Zhongguo keji shi gailun 中國科技史概論
 Zhongguo kongxuehui 中國孔學會
 Zhongguo shehui kexueyuan kaogu yanjiusuo 中國社會科學院考古研究所
 Zhongguo shuxue shiliao 中國數學史料
 Zhongguo yingzao xueshe 中國營造學社 Zhongguo yingzao xueshe huikan 中國營造學社彙刊
 Zhongguo zhexue shi 中國哲學史
 Zhongguo zhonggu lijiao shi 中國中古禮教史
 Zhongguo zhonggu sixiang shi changbian 中國中古思想史長編
 Zhongji 中極
 zhongliu 中雷
 zhongmen 中門
 zhongshen 中神
 Zhongwen dacidian 中文大辭典
 zhongyuan 中元
 zhongyuan jiazi 中元甲子
 Zhou 周
 zhou 宙
 zhou(*) 州
 Zhou Dunyi 周敦頤
 Zhou Hongzu 周弘祖
 Zhou Ji 周繼
 Zhou li 周禮
 Zhou Lingren 周林根
 Zhou Yan 周言
 Zhoupi shuanjing (shu) 周髀算經(述)
 Zhoushu 奏書
 Zhouyi 周易
 Zhouyi jinzhu jinshi (xu) 周易今註今釋(序)
 Zhu Gui 朱珪
 Zhu Sheng 朱升
 Zhu Xi 朱熹

Zhu Yizun	朱彝尊
zhuang	壯
Zhuang Zhou	莊周
Zhuang zi	莊子
zhuhou	諸侯
Zhuixing	墜形
Zhulin	竹林
zhuo er run	濁而潤
Zhurong	祝融
Zhushu jinian	竹書紀年
Zi (EB1)	子
zi	子
zibu	子部
Zifang	子房
Zifang chi	子房尺
Zihua zi	子華子
Ziqi	紫氣
zhiqian	紙錢
Zisi	子思
zongmen	總門
Zou Xin	鄒訢
Zou Yan	鄒衍
Zui	隹
zuli	祖厲
Zuo Qiuming	左丘明
Zuofu	左輔
zuoxiang	座向
Zuozhuan	左傳